

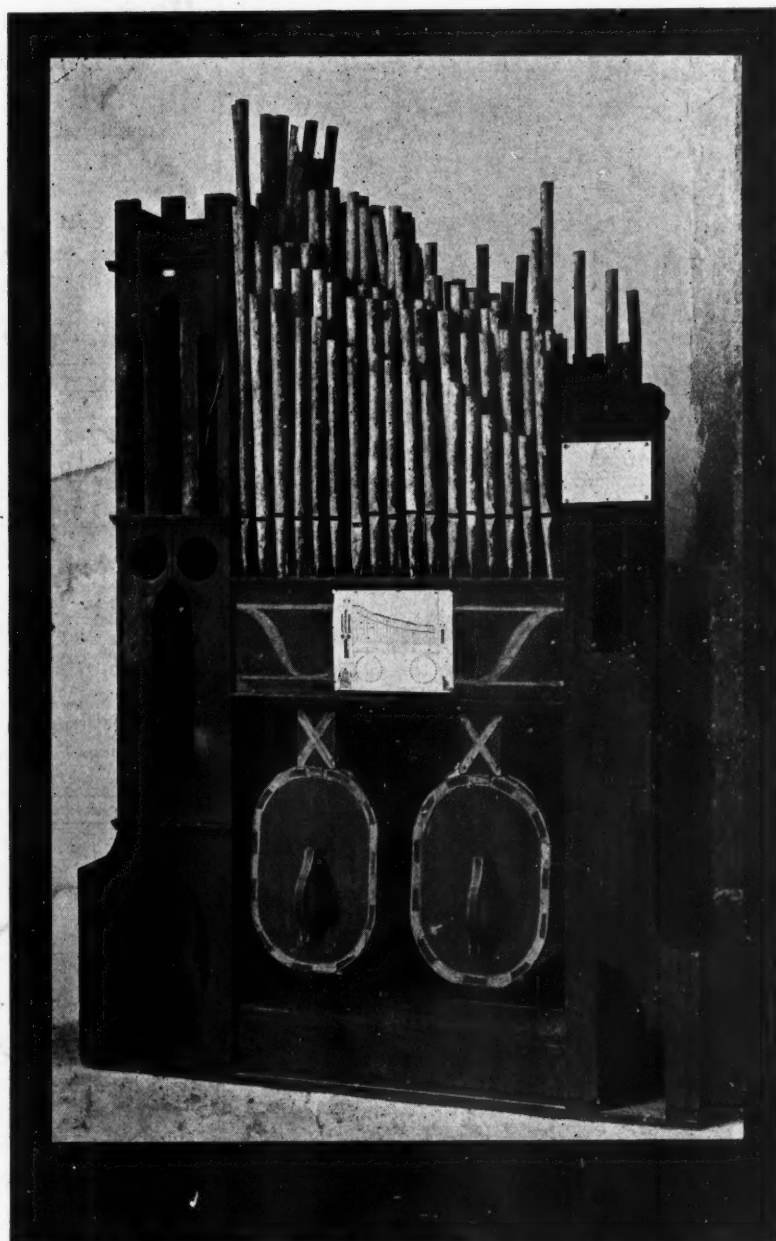
MUSIC & DRAMA

INDEXED

MUSIC LIBRARY

NOV 7 1944

DETROIT



WORLD'S OLDEST EXTANT ORGAN PIPES?
Copper pipes discovered in Jerusalem and guessed as of fourteenth-century, now in Franciscan Biblical Museum
Photo and data by courtesy of Mr. Ferd Rasman

The American Organist

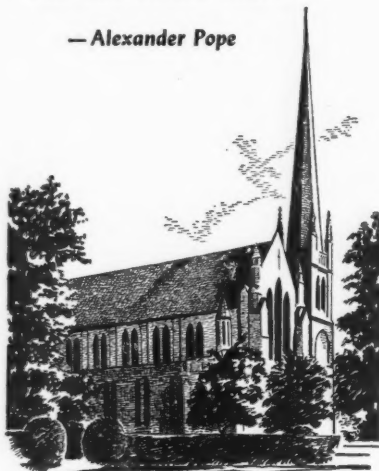
NOVEMBER, 1944

Vol. 27, No. 11 - 25¢ a copy, \$2.00 a year

27-11-257
Thirty-First War-Limited Issue

**"Some to the Church repair
Not for the Doctrine,
But the Music there"**

— Alexander Pope



Yet, what are the hymns of the Church if not an expression of its doctrine?

"Blest Be the Tie that Binds, our hearts in Christian Love" . . . has not its very beauty and simplicity of expression done more to promote Christian Unity than all the weighty arguments, the devout admissions of faith?

"Love Divine, All Loves Excelling, joy of Heaven to Earth come down" . . . how close in this God seems, how real His infinite love and grace!

"All Hail the Power of Jesus Name —and crown Him Lord of all" . . . speaks of the divinity, the universality of Christ. Not only with words, but in the beauty of the organ's anthem-peal of joy, its calm voice of devotion, its humble reverence of prayer . . . all these, speak the deep abiding faith that is in essence the spirit of The Church.

M. P. Möller in conceiving The Artist of Organs—The Organ of Artists, seeks to design and build an instrument worthy of this great faith—in tonal beauty and in faithfulness of expression.



Member:
The Associated Organbuilders of America

Oberlin Conservatory of Music

A Department of Oberlin College

Exceptional Advantages for the Organ Student

23 Organs for Teaching and Practice

Specialist Teachers

Claire Coci — Leo C. Holden — Arthur Poister

Choir Singing and Choir Direction with

Harold Haugh

Address Frank H. Shaw, Director, Oberlin, Ohio, for catalog

AUSTIN ORGANS, INC.

Organ Architects and Builders

HARTFORD, CONN.

(Member, The Associated Organbuilders of America)

Represented by

J. E. Austin.....Riverview Drive, Suffolk, Va.
Calvin Brown.....4539 North Richmond St., Chicago, Ill.
Herbert Brown.....522 Fifth Ave., New York, N.Y.
P. S. Fanjoy.....P. O. Box 159, Winston-Salem, N.C.
Ernst Giesecke.....P. O. Box 234, Honolulu, Hawaii
J. B. Jamison.....Los Gatos, California
Kansas City Organ Service & Supply Co.
4113 Pennsylvania, Kansas City, Mo.
Shewring Organ Service....15400 Lydian Ave., Cleveland, Ohio
Roy E. Staples.....Box 155, Decatur, Ga.
J. J. Toronto.....34 "A" St., Salt Lake City, Utah
C. J. Whittaker.....6321 Eighth Ave. N.E., Seattle, Washington
Samuel R. Warren....172 Connecticut Ave., West Haven, Conn.

The Organ

A Quarterly magazine unique in Europe

devoted exclusively to organs new and old; superb halftone illustrations and descriptions of the organs by builders, organists, and connoisseurs. Invaluable to all who take pride in their knowledge of organs throughout the world. Four issues a year. Subscription \$2.60.

Published in London by Musical Opinion.

By exchange arrangements remittances may be sent to Organ Interests Inc., Richmond Staten Island, New York.

For the last two years we have been mostly engaged in war production. We look forward however with confidence to the resumption of our normal work as organ builders when peace again prevails.

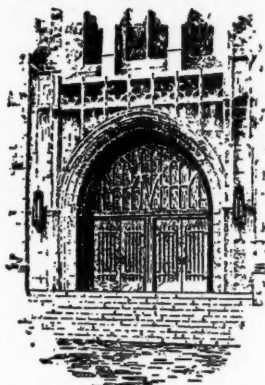
CASAVANT BROTHERS

LIMITED

ST. HYACINTHE, P. Q., CANADA

ESTABLISHED IN 1880

Westminster Choir College



JOHN FINLEY WILLIAMSON, PRES.
ALEXANDER MCCURDY
Head of Organ Department
TRAINING ORGANISTS AND
CHORAL CONDUCTORS
FOR THE
CHURCH, CIVIC CHORUS, SCHOOL
and COLLEGE
PRINCETON, N. J.

MAKE NO LITTLE PLANS, THEY HAVE NO
MAGIC TO STIR MEN'S BLOOD AND PROB-
ABLY THEMSELVES WILL NOT BE REALIZED.

MAKE BIG PLANS, AIM HIGH IN HOPE AND
WORK, REMEMBERING THAT A NOBLE,
LOGICAL DIAGRAM ONCE RECORDED WILL
NEVER DIE, BUT LONG AFTER WE ARE GONE
WILL BE A LIVING THING, ASSERTING IT-
SELF WITH EVER GROWING INSISTENCY.

REMEMBER THAT OUR SONS AND GRAND-
SONS ARE GOING TO DO THINGS THAT
WOULD STAGGER US.

LET YOUR WATCHWORD BE ORDER AND
YOUR BEACON BEAUTY.

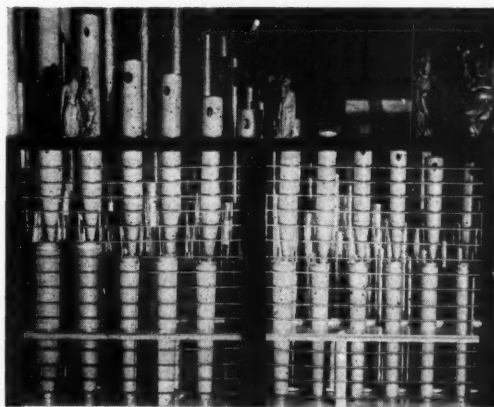
—DANIEL H. BURNHAM

The Associated Organbuilders of America

AEOLIAN-SKINNER	MÖLLER
AUSTIN	*NATIONAL ORGAN SUPPLY
*DEAGAN	*ORGAN SUPPLY CORPORATION
ESTEY	REUTER
HALL	SCHANTZ
HILLGREEN-LANE	*SPENCER TURBINE
HOLTKAMP	WICKS

**Allied Manufacturers*

Mr. Lewis C. Odell, *Secretary*
1404 Jessup Avenue, New York 52, N. Y.



PRINCIPLES — AND CONCEITS

Decorative figures on modern organ cases do not blow trumpets nor beat upon drums as did some in the eighteenth century. Examples of the Cymbelstern are rare, and the Fox Tail and the Thunder Pedal are now as obsolete as the Bellows Signal.

There is, however, no change in the mechanics of tone production in pipes from that time to this.

In cases where we refer to the old practice for inspiration, it is with the principles and not with the 'conceits' we are concerned. Our result is in each case not a replica but a modern adaptation and application of the old. We are builders of modern organs to fit present-day requirements.

AEOLIAN-SKINNER ORGAN COMPANY, Inc.

G. DONALD HARRISON, *President*
WILLIAM E. ZEUCH, *Vice President*

Factory and Head Office
BOSTON 25, MASS.

(Member, The Associated Organbuilders of America)

REPERTOIRE AND REVIEWS

Prepared With Special Consideration for the Average Organist

TWO COMPLAINTS

"I am not able to use modern music in my services nor do I care at all for it. I have ordered several pieces which sounded so splendid from your recommendations, and then discovered they were so terribly dissonant and unmusical (as far as I am concerned) that I spent my money and time for nothing." This reader asks us to label pieces Slightly Modern, Very Modern, or Plain Oldfashioned Solid Music. The suggestion was passed along to the reviewers, and when I read the reviews currently submitted (for publication as soon as space permits) it seemed to me the point was covered clearly enough. But Modern and Oldfashioned have a way of falsely carrying praise or censure, so the words must be cautiously used. Signed reviews such as provided by Dr. Diggle are strictly his own affair; he often praises music the rest of us find hopeless, just as our reviewers often praise things he detests. For the sake of freedom of expression, we want it that way, for the readers soon learn what a signed reviewer likes or dislikes, and they buy or reject accordingly; it is different with unsigned reviews. There T.A.O. hopes our reader's suggestion will be followed in the months to come. Another criticism suggests the reviews stop discussing registration etc. for pieces of organ music. Registration is too important. Often a composition, played with the registration suggested, sounds horrible to a reviewer's ears, but played differently it sounds beautiful; this must be indicated in the review. It is better, we think, to say a piece will sound beautiful if played thus & so, than to say it is ugly and forbidding, merely because the printed score asks for registration that makes it ugly & forbidding. However, reviews are not written for the reviewers' benefit but for the readers' and their reactions are always welcome as a guide for the rest of us.—Ed.

Christmas Music

A3C—Clare CLEMENT: "*Christmas Serenade*," Bf, 4p. me. (Flammer, 15¢). Melodious, simple, attractive, for choirs that must do without tenors.

AC—Denison FISH: "*Two Christmas Carols*," 3p. me. (Gray, 15¢). "*A Christmas Chime*" opens with chimes theme, then gives its hymntune materials in minor key and then in major; rather an attractive number. "*A Christmas Carol*" is on the hard side; possibly many others feel as we do, that consecutive fifths are a sign of incompetence, not genius.

General Service Music

*A—American, ar.A.M.Buchanan: "*Dorset*," Dm, 6p. u. me. (J. Fischer & Bro., 16¢). Psalm 90 text. Somber music of good quality in the "Early American Psalmody Series." "Return, O God of love; earth is a tiresome place." Here the somber minor mood has its rightful place; for the better choirs and congregations tuned to better music. "*Old 124th*," F, 6p. u. me. (16¢). Psalm 124. Same series. Again quite solemn music from the days of long ago when it was considered a sin to smile on Sunday; for the better choirs and congregations. No rhythm here, the text dictating that phase of it. The better choirs will make these things convey a real message in the service.

A—G. Wilkes CONAWAY: "*Blessed are they*," Ef, 6p. e. (Schirmer, 15¢). Psalm 84 text. Appealing music, sane, sensible, convincing; chorus takes smooth passages in harmony style but with a good melody, against which the organ gives an irresistible rhythmic pulse that makes the whole thing sound like big music without noise. Something fine and strong here. For any and every choir.

A—Vernon HAMMOND: "*Short Communion Service*," Em, 7p. me. (Schirmer, 15¢). A short and easy setting, nearly all in its minor key.

AJ1—John HOLLER: "*Loving Savior*," Ef, 4p. e. (Gray, 15¢). E.H.Miller text. A pleasant little tune for the children, with appropriate text; melodies as genuine as this are rare.

A4+—Walter HOWE: "*Hymn to the Trinity*," A, 12p. me. (Gray, 18¢). I.Watts text. Partly accompanied, partly unaccompanied; some contrapuntal passages, others frankly harmonic; some for 4-part men's voices, some 4-part women's. All in all, a varied setting, with some passages accompanied by genuine organ score.

*A—Luther, ar.C.F.Mueller: "*A mighty fortress is our God*," Bf, 9p. md. (Schirmer, 16¢). First a version with the melody divided between the under voices, and then a fugue treatment on Mr. Mueller's own theme, then the theme back again, etc. An interesting anthem that may please a great many congregations and choirs.

A—Dr. J. Christopher MARKS: "*My God how wonderful Thou art*," C, 7p. e. (Presser, 12¢). F.W.Faber text. Very pleasant music, simple and genuine, the kind of music no technician can write, because it takes a heart for music. Dr. Marks has contributed many beautiful bits of music to the church, and though this is not his best, it is a lovely anthem for any choir and congregation.

A—Claude MEANS: "*Walk Thou with us*," Ef, 6p. b. md. (Galaxy, 16¢). J.W.Suter text. A serious and rather solemn number for the better choirs and congregations trained to get a message rather than pleasure out of an anthem.

A8—C. Albert SCHOLIN: "*Lord is my Light*," A, 6p. u. me. (Morris, 15¢). Bible text. The frequent and sudden changes of key add flavor but may make a little trouble for the average volunteer choir; otherwise a pleasing and effective setting of the text.

*A—R.H.Woodman, ar.C.Dickinson: "*A Sword*," F, 7p. b. md. (Schirmer, 15¢). F.W.Neve text. "Lord may I be a sword for thee." A strong, convincing piece of music, depending on a good baritone for the solo. That Dr. Dickinson likes it well enough to arrange it, and that Dr. Woodman wrote it, should be sufficient proof of its high qualities.

CARILLON

Percival PRICE: "*Two Victory Rhapsodies*," "to be played in celebration of the triumph of the united nations," sponsored by the Guild of Carillonneurs in North America, published by University of Michigan School of Music; price not stated. For tower bells, not for organ or chimes.

CHURCH SONGS

Richard Keys Biggs: "*American Hymn*," Bf, 3p. e. (Delkas). A stirring song that would be fine for unison singing, though published for solo voice, presumably a big-toned baritone.

Brahms: "*Four Scriptural Songs*," for high voice, Op. 121, German original and translated English texts; also available for medium or low voice. (Schirmer, 75¢).

Richard Hageman: "*Lift Thou the burdens Father*," G, 6p. me. (Galaxy, 50¢). A really good song every congregation will be glad to hear.

Elenoir Norton: "*My Christmas Prayer*," F, 4p. e. (Presser, 50¢). Range D-C for medium voice; a smooth-flowing song, good for unison or junior-choir singing also.

JOSEPH W. CLOKEY

OXFORD, OHIO

Dean of the School of Fine Arts

MIAMI UNIVERSITY

Founded 1809

Instruction in all branches of Music
leading to the degree, Bachelor of Music
Member, National Association of Schools of Music

The Liturgical Music Press, Inc.

"MASTERPIECES OF ORGAN MUSIC"

Ready about Nov. 1, 1944

John Travers

1703-1758

Voluntary No. 1

Voluntary No. 3

Voluntary No. 4

\$1.50 the Folio

Commemoration Folio

1526-1748

Walther, All Glory be to God on High

Krieger, Battaglia

Buxtehude, A Mighty Fortress

Byrd, The Battell (A Suite)

\$2.00 the Folio

To date we have issued the following:

1. Pachelbel, Johann	Six Pieces	1653-1706
2. Buxtehude, Dietrich	Five Pieces	1637-1707
3. Walther, Johann Gottfried	Five Pieces	1684-1748
4. Scheidt, Samuel	Three Pieces	1587-1654
5. Lent & Communion	Four Composers	1587-1766
6. Boehm, Georg	Four Pieces	1661-1733
7. Fischer, Johann Kasper Ferdinand	Eight Pieces	1660-1738
8. Zachau, Friedrich Wilhelm	Six Pieces	1663-1712
9. Krebs, Johann Ludwig	Four Pieces	1713-1780
10. Voluntaries	Four Composers	1562-1786
11. Telemann, Georg Philipp	Three Pieces	1681-1767
12. The Bach Family	Six Pieces	1648-1788
13. Luebeck, Vincent	Three Pieces	1654-1740
14. Buxtehude, Dietrich	Four Pieces	1637-1707
15. Reformation-Advent	Three Pieces	1587-1747

NORMAN HENNEFIELD, Editor

At your Dealer or Direct

\$1.50 the Folio — Subscription \$18.00 Yearly

Liturgical Music Press, Inc.

68 West 125th St.

New York 27, N. Y.

New

Choir and Organ Music

ANTHEMS—SATB

The First Noel - for Junior and Senior Choirs combined	WM. A. GOLDSWORTHY	981	.16
Breathe on Me, Breath of God	WM. A. GOLDSWORTHY	978	.16
Fierce Raged the Tempest	JEAN PASQUET	979	.15
The Lord is My Light	C. ALBERT SCHOLIN	980	.15
The 'Greatest of These is Love	C. ALBERT SCHOLIN	974	.15
The Trumpet Shall Sound	C. ALBERT SCHOLIN	975	.15
The Beatitudes	C. ALBERT SCHOLIN	976	.15

ORGAN

A Kentucky Christmas - Based on Two Kentucky Christmas Carols	STANLEY E. SAXTON	.50
In Bethlehem's Town	CARL F. MUELLER	.50
Christmas Carologue	ROLAND DIGGLE	.50
Thanksgiving	STANLEY E. SAXTON	.50
Devotion	C. ALBERT SCHOLIN	.50
Pastorale	C. ALBERT SCHOLIN	.50
Air in the Style of Handel	JEAN PASQUET	.50

EDWIN H. MORRIS COMPANY, Inc.

1619 Broadway, New York 19, N. Y.

Recent and New Publications

SACRED SONGS

BENNETT, E. E.	High On a Hill	.50
" "	Some Day He'll Come	.50
" "	Wells of Salvation	.50

MIXED VOICES

BENNETT, E. E.	I Will Lift up Mine Eyes	.16
WARD, H. R.	Service for the Holy Eucharist (Short Easy Service)	.15

ORGAN

BACH, J. S.	Come Lord Jesus, arr. by E. A. Kraft	.50
" "	Jesus is My Joy, My All, arr. by E. A. Kraft	.50
BEDELL, R. L.	Choral Improvisation (Deck Thyself, O Dear Soul)	.75
" "	Petite Marche Champetre	.40
DIGGLE, R.	The King's Highway, arr. by E. A. Kraft	.75
HEFFER, F.	End of Day, with Hammond registration	.75
REIFF, S. T.	Meditation-Elegie, with Hammond registration	.60
SCHUBERT, F.	Ave Maria, arr. by A. Steuterman	.50
WILKES, R. W.	Ever Faithful, with Hammond registration	.60

Edward Schuberth & Co. Inc.

11 East 22nd Street

New York 10, N. Y.

Music for Christmas

By

CARL F. MUELLER

Voice and Piano

Our Christmas Day (medium voice)	.50
----------------------------------	-----

Chorus

Combined Junior and Senior Choirs

	Oct. No.	
The Dawn of Christmas	9366	.15
Tell me, Shepherd, what did you see?	9280	.16
The Light of Bethlehem (Slovak folk-song)	7800	.15
The Christ Child's Lullaby	7730	.16
Lord Jesus, in the wintertime	8920	.15
All my heart this night rejoices (with Echo Quartet ad lib.)	8435	.16
Blow, winds, O softly blow	8158	.15
Our Christmas Day	8004	.12
Sing, little children (with optional violin and cello pts.)	7923	.12
Today the Prince of Peace is born	7767	.15
All my heart this night rejoices (with Echo Quartet ad lib.)	9355	.15
Lord Jesus, in the wintertime	9258	.15
Blow, winds, O softly blow	8159	.15
Our Christmas Day	8003	.12
Blow, winds, O softly blow	8436	.15

Obtainable at your local dealer's or from

G. SCHIRMER

New York 17
3 E. 43rd St

Cleveland 14
43-45 The Arcade

New Orleans 12
130 Carondelet St.

Los Angeles 55
700 W. 7th St.

Organ Music

*Bach, ar.E.P.Biggs: *Jesu Joy of Man's Desiring*, G, 5p. me. (Gray, 75¢). From Cantata 147. When Bach speaks, we generally get music. Here's one of his grandly beautiful pieces, a lovely theme in a setting of comments such as only Bach has been able to make. Drive for all the loveliness you can get from your organ, both for the theme where it appears and for the comments; and don't forget that there never was a man who had such rhythm as Bach. Imagine what Stokowski would do with this on the St. Bartholomew's organ.

T. Frederick H. CANDLYN: *Cradle Song*, Bfm, 6p. e. (Galaxy, 75¢). Solemn music that has more of the funereal than the joyful about it, very simply written, but effective.

Richard PURVIS: *Romanza*, Df, 4p. me. (Sprague-Coleman, 50¢). Mr. Purvis at the moment is helping shoot the world safe for freedom-loving peoples; how he manages to write anything like this is a mystery. It's poetic, fanciful, reposeful, full of beauty. Instead of hacking out a batch of notes and then packing the score with all the crazy chords he can think of to attract attention, he goes back to the good old ancient way of making music by catching a real inspiration first and then working like blazes to dress it up effectively. The work doesn't show on the surface, only the beautiful message remains. If you play recitals, by all means use it; if you play only services, use it anyway for the average church doesn't take its religion as seriously as it takes its urge for self-satisfaction. Think what Virgil Fox would do with this on the St. Bartholomew's organ. The notes are all right for beginners, but the message needs a master.

Velma A. RUSSELL: *Morning Reverie*, Af, 2p. e. (Presser, 35¢). A lovely little bit of simple music, nicely written, for every practical church organist not yet too tired of his job. Real music, not mere notes.

*Schubert, ar.C.Dickinson: *Litany*, Ef, 3p. me. (Gray, 75¢). Here's a grand piece of real music, if you're not too tired of music to bother with it any more; even if you are, use it anyway for the sake of the congregation that pays your salary.

William C. STEERE: *Morning Carol*, A, 3p. me. (Ditson-Presser, 40¢). A bit of loveliness in melody, rhythm, and harmony, with not a bluffing measure anywhere in sight. The only thing wrong with such obvious music as this is that it has to be played by the younger organists who lack the art of a master and therefore don't do it justice, while the master is so tired of music that he turns up his nose and passes by on the other side.

*Wm. Grant Still, ar.E.Nies-Berger: *Summerland*, G, 3p. me. (J. Fischer & Bro., 50¢). Dreamy, picturesque mood-painting that combines beauty of melody and harmony with spicy chords on dissonances that will all be lovely enough if the registration is right. The Arranger's own suggestions are far above the ordinary in this direction. If the player has soul enough and the organ is large enough to be rich, the results will make grand listening for any concert audience.

*Alec Templeton, ar.K.Walton: *Lullaby*, F, 4p. e.

(Sprague-Coleman, 50¢). An appealing melody over an accompaniment that helps it along considerably, all the while remaining simple and direct.

Some New Organ Pieces

Reviews by ROLAND DIGGLE, Mus.Doc.

• One of the most delightful numbers is *The Passing of Summer* by H. Alexander MATTHEWS (Elkan-Vogel) a 4-page impression, fairly easy to play. It will please everyone except the modernists. Orchestral in style & coloring, it can be effective on a small instrument. I have played it and it has always been well received. Suitable for prelude, offertory, recital; look it up.

Along the same line is *Summerland* by William Grant Still, transcribed by Nies-Berger (J. Fischer & Bro.). This famous Negro composer, one of the finest gentlemen I know, has given us some great orchestral music; I hope he will some day write something for organ. This lovely bit of impressionistic music should find a place on our programs; the arrangement is good, and while not easy to play, with a few minor changes it can be done on a modest instrument, provided the player has a keen imagination and a feeling for orchestral color. This does not mean that he is to make his organ sound like an orchestra, but that he must feel the music in the light of the capabilities of the instrument he is playing.

For service use there is a beautiful number by Richard T. GORE, *Chorale & Variations* (J. Fischer & Bro.) a short andante with weaving counterpart against a solo registration; it makes an easy and effective bit that will go well on all instruments.

For the best buy of the month I recommend the October issue of *Organ Portfolio*, published six times a year by Lorenz. In this issue we have Karg-Elert's *Now Thank We All*, an easy 4-page arrangement of Sibelius' *Finlandia*, a nice arrangement of Schubert's *Ave Maria*, and other pieces by Ashford, Bartley, Demorest, McDonald, Nardini, Wheeler.

How many organists know the *Warsaw Concerto* by Richard Addinsell? Purcell J. Mansfield has arranged the theme from it and in eight pages we get a good idea as to what it is all about. Of no use to the church organist, it seems to

ELECTRIC ACTION

- Parts for or complete relays, combinations, switches, coupler systems, stop controls and chest actions. Also a full line of engraved items for the organ.

For further details consult your organ builder.

The W.H. REISNER MFG. CO., Inc.

Hagerstown, Maryland

World's Largest Organ

Convention Hall, Atlantic City

in two back issues of *The American Organist*

May 1929: Contains complete specifications as proposed and revised (both indicated) with six prices actually bid, 7 plates. \$1.00 postpaid

August 1932: Contains full description of console as built, 12 full-page plates; tells everything an organist needs to know about that console in order to play it easily. \$1.00 postpaid

Or Both Issues \$1.75 postpaid.

The American Organist

Staten Island 6, N.Y.

WE SPECIALIZE

in *Parts and Supplies*

- for repairing, modernizing
- and enlarging pipe organs.
- Insist upon our products.

ORGAN SUPPLY CORPORATION

540-550 East 2nd Street

Erie, Penna.

(Member, The Associated Organbuilders of America)

me the sale will be limited. However the work has proved popular and it may find friends despite my gloomy predictions, though I am putting my copy away with my French post cards.

MUSIC FOR GENERAL COLLEGE STUDENT

A book by Edmund V. Jeffers

• 6x9, 213 pages, paper-bound. (King's Crown Press, \$2.50). Though it is obvious that the aim of music-teaching in general colleges should be the production not of professional musicians but rather of an increasing army of cultured citizens who understand music well enough to know what to think of the drivel poured by the hour out of the average radio program, there is good reason for a book to champion such an idea. Mr. Jeffers first tells of music in American colleges up to 1870, and then from 1870 onwards. The third chapter deals with music for morals, mental discipline, therapy, culture, etc. The appendix gives many interesting supplementary materials, including this quotation from the Harvard Musical Association of 1837: "The ultimate object is the advancement of the cause of music particularly in this University. We would have it regarded as an important object of attention . . . something which sooner or later must hold its place in every liberal system of education." The Author deals with "the ideas and ideals for music education in colleges" and "presents a detailed study of the work in music" in Harvard, Oberlin, and Vassar, chosen "because they were pioneers in the field."

Guilmant Organ School

Willard Irving Nevins, Director

Faculty

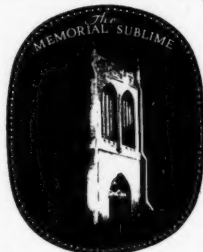
Harold Friedell - Viola Lang

Norman Coke-Jephcott - T. Frederick H. Candlyn

45th Year

Catalogue

12 West 12th Street, New York 11, N.Y.



A
GLORIOUS



Living TRIBUTE TO WARTIME SERVICE

Let the deeds of your boys and girls in service live forever in the glorious golden voice of a Memorial Carillon. Let the soul-stirring music of divinely inspired hymns serve as a permanent reminder of wartime service, a daily tribute to those who served, and a constant incentive to high thoughts and noble resolves. Let the lovely, inspiring cadences of genuine bell music, winging

(Member, The Associated Organbuilders of America)

DEAGAN

HARMONICALLY TUNED

Carillons

Bach's Life Chronologically

By T. SCOTT BUHRMAN

5x7, 54 pages, 7 plates, cloth-bound, published to serve as the most convenient reference work on all the known facts of Bach's life. Read from start to finish, the book gives a clear and astonishingly complete biography of Bach—his life exactly as he lived it.

"contains so many facts that one wants to know and usually has to hunt for through several thousand pages"

"for research work it will be indispensable to all students of the organ"

Stoplist of every organ Bach played as official organist.

Story begins Nov. 26, 1604, and ends Jan. 27, 1900. All the fact, none of the fiction; the reader of this work will never again misunderstand or misinterpret the career of the world's greatest musician.

Price \$1.25 postpaid

Residents of New York City, add 1% sales tax

ORGAN INTERESTS INC.

Richmond Staten Island, New York City

Birchard Anthems

FOR CHRISTMAS

1414 Amid the Snows, a Rose. D. H. Jones. SATB..	\$0.12
402 Bethlehem. Billings (1746-1800) SATB.....	.15
1404 Candle Lights of Christmas. Repper. SSA.....	.15
1418 Catalan Carol. Gibb. SSA.....	.12
1419 Come, Ye Lofty, Comé, Ye Lowly. Malin. SSA	.16
241 Friendly Veil of Night. Belgian-Luvaas. SATB..	.16
1416 Love Came Down at Christmas, Bergh. (text by Rosetti) SATB.....	.12
1425 Madonna's Prayer. Anderson. (text from Lope de Vega) SSA.....	.12
1417 On Christmas Night. English-Gibb. SSA.....	.15
2006 Saint Stephen. Clokey. SATB.....	.10
366 The Shepherd's Carol. Billings (1746-1800) SATB15

C. Birchard & Co., Boston

GRAY-NOVELLO

Now Ready!

NINETY INTERLUDES

FOR ORGAN

Collected and Arranged by

CLARENCE DICKINSON

"The Organ Interlude is an instrumental response which, upon occasion, can fill the same place as the Choral Response and may be substituted for it. It also has, however, its own unique value; it can produce a sense of greater continuity in a service, deepen its interest and add to its beauty."

From The Preface

Strongly bound in heavy paper

PRICE, \$2.50

THE H. W. GRAY CO. 159 East 48th St.
Agents for NOVELLO & CO. New York 17, N. Y.

GRAY-NOVELLO

Publications for Organ

WITH HAMMOND REGISTRATION

Cathedral Shadows	Mason	\$0.50
A Cloister Scene	Mason	.50
Elevation	Stabile	.40
First Movement, from <i>Concerto No. 11 in G Minor</i> Handel-Bedell		.40
Idyl	Purvis	.40
Marche Romaine	Gounod	.40
Méditation à Sainte Clotilde	James	.60
Midday Silence	Jensen-Altman	.40
A Morning Carol	Steere	.40
Nocturne	Field-Sheppard	.40
Overture, from the Christmas Cantata, <i>For Us a Child is Born</i>	Bach-Gaul	.40
Sarabande, from the <i>Sixth Sonata for Violoncello</i> Bach-Ender		.40

Just Published!

ALBUM OF MARCHES FOR THE ORGAN

A worthy contribution to the limited material in its field. This book is made up of twenty splendid marches, chosen with a view to general usefulness, and skillfully arranged for the organ. A medium grade of difficulty prevails, and registrations for both the standard organ and the Hammond are included for each number. Among the composers represented are: Diggle, Kinder, Mozart, Rockwell, and Tschakowsky.
Price, \$1.00

THEODORE PRESSER CO.

1712 Chestnut Street

Philadelphia 1, Pa.

CHRISTMAS ANTHEMS FOR THE CURRENT SEASON'S PROGRAMS

GOOD CHRISTIAN MEN, REJOICE — Wm. Goldsworthy - 8075 - Jr. with mixed choir	.15
O LITTLE STRANGER — Claude Means - 8073 - Mixed voices	.15
TODAY CHRIST IS BORN — Richard Keys Biggs - 8074 - Mixed voices	.18
CHRISTMAS IN THE WOOD — Mabel Daniels - 6840 - Mixed voices	.15
CHRISTMAS IN THE MANGER — Mabel Daniels - 6841 - Mixed voices	.15
ON CHRISTMAS — Robert Hernried - 7979 - SSA	.15
ON HIGH FROM THE MOUNTAIN — Robert Hernried - 7978 - SSA	.16
CAROL OF DRIFTING SNOW — J. Dougherty - 8000 - Mixed voices	.18
CAROL OF DRIFTING SNOW — J. Dougherty - 8061 - SSA or TTB	.18
THEY CALL HIM JESUS — Pietro A. Yon - 7962 - Mixed voices	.16
THEY CALL HIM JESUS — Pietro A. Yon - 7973 - SA (with A II ad lib.)	.15
LONG YEARS AGO IN BETHLEHEM — Elmore & Reed - 7880 - Mixed voices	.18
LONG YEARS AGO IN BETHLEHEM — Elmore & Reed - 8037 - SSAA	.18
CAROL OF THE WIND — Elmore & Reed - 7881 - Mixed voices	.15
CAROL OF THE WIND — Elmore & Reed - 8038 - SSA	.15
SNOW LAY ON THE GROUND — Elmore & Reed - 7952 - Mixed voices (with children's choir optional)	.18
THOU CHILD DIVINE — Elmore & Reed - 7953 - Mixed voices	.16

Publications of Character

J. FISCHER & BRO. — 119 W. 40th St. — New York 18, N. Y.

THE AMERICAN ORGANIST

T. SCOTT BUHRMAN

Editor

1943 Contributors
Donald S. Barrows
Dr. Paul de Launay
Dr. Roland Diggle
Rowland W. Dunham
John Van Varick Elsworth
S. Harrison Lovewell
Catharine Morgan
Jean Pasquet
Hon. Emerson Richards
Edith E. Sackett
Paul Swann
Norman H. Taylor
Ernest White
Reginald Whitworth

EXPLANATION OF ALL T.A.O. ABBREVIATIONS

● MUSIC REVIEWS

Before Composer:

*—Arrangement.

A—Anthem (for church).

C—Chorus (secular).

O—Oratorio-cantata-opera form

M—Men's voices.

W—Women's voices.

J—Junior choir.

3—Three-part, etc.

4—Partly 4-part plus, etc.

Mixed voices and straight 4-part if

not otherwise indicated.

Additional Cap-letters, next after

above, refer to:

A—Ascension.

C—Christmas.

E—Easter.

G—Good Friday.

L—Lent.

After Title:

c. q. c. q. c. Chorus, quartet, chorus

(preferred) or quartet, quartet

(preferred) or chorus.

s. a. t. b. h. i. m. Soprano, alto, tenor,

bass, high-voice, low-voice, medium-

voice solos (or duets etc. if hyphen-

ated.

o. u.—Organ accompaniment, or un-

accompanied.

e. d. m. v.—Easy, difficult, moderately,

very.

3p.—3 pages, etc.

3p.—3-part writing, etc.

Af. Bm. Cs.—A-flat, B-minor, C-sharp.

● INDEX OF ORGANS

a—Article.

b—Building photo.

c—Console photo.

d—Digest of detail of stoplist.

h—History of old organ.

m—Mechanism, pipework, or detail

photo.

p—Photo of case or auditorium.

s—Stoplist.

● INDEX OF PERSONALS

a—Article.

b—Biography.

c—Critique.

h—Honors.

r—Review or detail of composition.

s—Special series of programs.

t—Four of recitalist.

*—Photograph.

● PROGRAM COLUMNS

Key-letters hyphenated next after a

composer's name indicate publisher.

Instrumental music is listed with com-

poser's name first, vocal with title

first. T.A.O. assumes no responsibility

for spelling of unusual names.

Recitals: *Indicates recitalist gave

the builder credit on the printed

program; if used after the title of a

composition it indicates that a "solo-

ist" preceded that work; if used at

the beginning of any line it marks

the beginning of another program.

Services: *Indicates morning serv-

ice; also notes a church whose min-

ister includes his organist's name

along with his own on the calendar.

**Evening service or musicale.

...Obvious Abbreviations:

a—Alto solo.

b—Bass solo.

c—Chorus.

d—Duet.

h—Harp.

j—Junior choir.

m—Men's voices.

off—Offertoire.

o—Organ.

p—Piano.

3p.—3 pages, etc.

3p.—3-part, etc.

Hyphenating denotes duets, etc.

Vol. 27

NOVEMBER 1944

No. 11

EDITORIALS & ARTICLES

Oldest Extant Organ Pipes?	Cover-Plate	253
Charles W. McManis' Op. 7	Frontispiece	262
For Better Church Music	Editorials	269
The Virtuoso	Fay Leone Faurote	281

THE ORGAN

From British Organ World	War-time Picture	272
Organbuilder Looks at His Art	Charles W. McManis	263
Organ Man Goes to War	E. J. Quinby	268
Principals or Diapasons	Hon. Emerson Richards	265
Recovering From Improvements	Mr. Kilgen	272
Unusual Organ Project	Memorial	271
Organs: San Miguel, Mission	Charles W. McManis	acms263

CHURCH MUSIC

Dean Dunham: Improvisation	Editorial	270
Making Rehearsals Interesting	Edith E. Sackett	266
Methodists Who Sing	A Review	267
Philosophy of Choir Service	Mr. Wing	270
St. Paul's Cathedral, Los Angeles	Mr. Coats	274
Service Selections	Coats, Donald L.	274
Spayde, Luther T.		274

RECITALS & RECITALISTS

Advance Programs	277
Past Programs	278

NOTES & REVIEWS

American Composers: Dr. Noble	273
Events Forecast	277
He's In the Army Now	280
New Organs	274
Prizes & Competitions	281
Readers' Wants	276
Repertoire & Review, 256:	
Books	259
Christmas & General	256
Dr. Diggle's Column	258
Organ	258

PICTORIALLY

Los Angeles, St. Paul's Cathedral	p274
San Miguel, Old Mission	Charles W. McManis
Jerusalem, Franciscan Museum	Ancient Pipes

PERSONALS

Akin, Dr. Nita	*275
Biggs, E. Power	*284
Bonnet, Joseph	282, h273
Carver, Dr. George W.	h271
Coats, Donald L.	*s274
Davis, Mark	*b278
Einecke, Dr. C. Harold	*276
Haff, Stephen	o281
Hawkins, Dr. Warner M.	c267
Huston, Mary Woodruff	o281
Jeffers, Edmund	r259
Kilgen, Eugene R.	*b281
McManis, Charles W.	*r262
Meyer, W. J. L.	o281
Moss, Thomas	279
Mueller, Carl F.	r257
Noble, Jack L.	*p280
Noble, Dr. T. Tertius	*b273
Odell, Caleb H.	o282
Ohley, H. Maxwell	*bo282
Poister, Theodore	n279
Quennell, Dorothy	h281
Quinby, E. J.	268
Roe, George W.	p279
Schuman, William	p281
Spayde, Luther T.	s274
Spraggs, E. W.	o282
Stofer, Robert M.	p281
Williamson Summer School	*266

COPYRIGHT 1944 BY ORGAN INTERESTS INC.

Published by Organ Interests Inc., Richmond Staten Island 6, New York
Printed by Richmond Borough Publishing & Printing Co., 12-16 Park Ave., Port Richmond 2, New York

ORGAN INTERESTS INC.

RICHMOND STATEN ISLAND 6 Phone: Dongan Hills 6-0947 NEW YORK CITY



CHARLES W. 'McMANIS' OPUS 7

Photographed in Jean Dupertuis' woodworking shop in Paso Robles by Camp Roberts Dispatch, showing Mr. McManis, all-wood pipes of Swell Organ, space for the Positiv in front, and the keyboards without the necessary console controls.

THE AMERICAN ORGANIST

November, 1944

An Organbuilder Looks at His Art

Largely by CHARLES W. McMANIS

Who gave up eating & sleeping so he could build an organ again

WHEN the army is on the move, whether it's in vicious circles or what, that's no time for literary pursuits, says Mr. McManis who has been more or less on the move for the army ever since April 1942 when he became No. 17,056,999. He didn't give up organbuilding to go into the army; the army took organbuilding away from him (and everybody else) and in an attempt to drown his sorrows he woke up one morning to find himself with a number instead of a name. The average soldier can't get time enough to write the letters his family expects, but Mr. McManis got time enough to build an organ.

Building an organ is not necessarily important but in this case the background makes it interesting. Buried somewhere in the mass of documents thrown out as by a volcanic explosion is pretty much the complete story of that organ; the compiler doesn't attempt to put it in logical order, nor does he vouch for anything other than that pleasant little stick of dynamite commonly known as Charles McManis has furnished all the details herewith presented.

Since the army supplied neither the time nor any metal for pipes, Mr. McManis stopped eating & sleeping for six months and made all his pipes of wood. He is a Mus.Bac. turned organbuilder. His primary spiritual interest is tone, though to pacify his physical vitality he had to do something so he built an organ, else he would long ago have waded right out into the Pacific and gotten at the Japs single-handed.

Having decided he must get back into organbuilding, war or no war, and knowing the army would probably not build a shop for him, he walked the streets—awake or asleep nobody knows—and discovered a wood-working shop in Paso Robles, Calif. He found the owner and tried to borrow the shop but the answer was no. But Jean Dupertuis, owner, had once tried to build an organ pipe and the darned thing wouldn't work. He should not have told Mr. McManis that. Not only was the shop loaned to the insistent corporal but Mr. Dupertuis wound up by giving him all the lumber he needed for the job and McManis Op. 7 got under way in a hurry.

The date was Friday the 13th of August, 1943, and the comment: "I got so desperate to do some organbuilding yesterday that I sat down in a moment of weakness and built myself a stopped flute out of cardboard and mucilage. Wish I could find a woodworking shop somewhere in a nearby town and spend my off time puttering at organ pipes and stuff. I manage to get rid of some of my organbuilding energy by working on organs in small churches around this part of the earth, free for nothing, just for fun." That letter

The war not only took his business and his factory but wound up by taking him also, but after working twelve hours a day for the army he spent the other twelve in a borrowed shop building an organ for himself with all the pipes of wood.

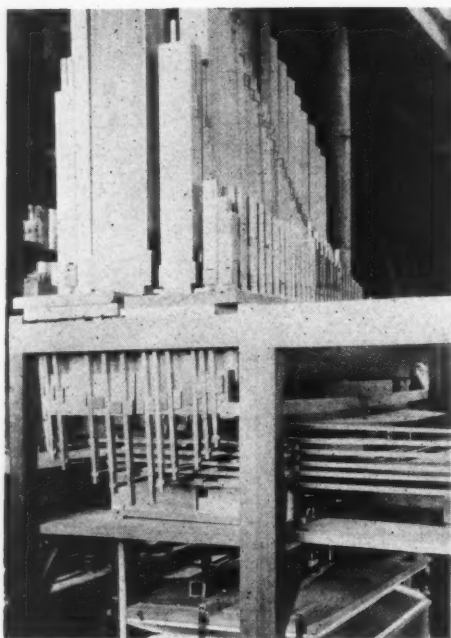
was addressed to "T.S.B., T.A.O., U.S.A., All War-Hampered." Later he found the shop and the work got under way.

Early in 1944: "I am more certain now what I'll do with the organ than I was a month ago. There are several potential customers nagging at my heels but in spite of them I've decided to keep it for my own practise. I'll be glad to build organs for everybody in California after the war is over, but I'd rather custom-build them to the customers' needs. This organ is designed specifically to play organ literature as I would want it played. It is not designed to sentimentalize a congregation. I can build one that will, but not this one. I'm afraid I'm getting too independent, but here's the way I feel about it:

"There are enough prospective purchasers to keep all the country's organbuilders occupied. Of these prospective purchasers not too large a percentage would have a sensitivity to tonal refinement. To those who have that sensitivity I shall cater; to the insensitive I shall want to subtly suggest another builder. Life is too short; I'm afraid I'm going to be picky. With things on a craft basis, I can't waste time building what I don't want to build. I'd rather go into cabinet-making than build what some people want."

By the end of March the organ was progressing "nicely though at somewhat of a snail's pace, with only about twenty hours a week to work on it. I've put in 350 hours of spare time on it since Oct. 1; another five- or six-hundred should see it completed. I am in no rush to finish it. It's the fun of doing, as much as the fun of having it, that counts. I've been a little embarrassed about having such a good time doing what I like most to do, while others in the army are having one helluva time. But after all, it's my SPARE time—the time other G.I.'s use to liquidate their troubles at the bar or lose their money in friendly games of chance. The organ will cost me no more than I've seen some fellows lose in three or four crap-games. Maybe I needn't be embarrassed at spending my time constructively. In that world of the future I'd rather build fewer organs, do them well, and have a good time doing it."

By the time spring rolled around the staff of Camp Roberts' newspaper, The Dispatch, heard about the organ and insisted



MAKING IT WORK

Direct mechanical connections without pneumatics control the stop-action and all pipes were made of wood—by necessity.

on a photograph and story. Our photograph No. 1 shows the console before the stops were installed, the empty space immediately back of it where the Positiv chest will stand, and the pipes, all wood, of the Swell Organ. "If you look closely you will see all sorts of things in the picture: a bellows, tracker-levers to the pull-downs, wind-trunks, etc. The twin pipes in the back row are the first 17 of the 8' Principal (the first nineteen stopped) and 4' Harmonic Flute (first nineteen not harmonic).

"Wind-regulation for each pipe is the dowel turn-valve below the cap. My voicing technic has improved in the past four months; I'm becoming deft as a whittler. In voicing a metal pipe, if you bend something a shade too far, in most cases it can be bent back the other way a bit. In voicing a wood pipe, if anything is whittled just a shade too much, you just sigh, and build another pipe."

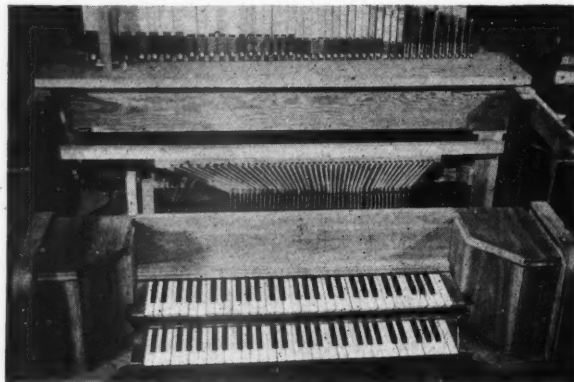
June 16, 1944: "Opus 7 is gradually taking shape. The total number of spare-time hours spent on it since Oct. 1, 1943, is 528. Yesterday for the first time the pedals were working. After much painstaking work, to avoid rattles and squeaks, I finally got the manuals-to-pedal roller-board and

coupler-levers built and installed. The results are gratifying, both as to quietness and ease of action. No Pedal pipes as yet. I plan to make the pedal action tubular-pneumatic, using dado-cuts as the 'tubes.' The pipe total is now 235, lacking only 70 of the complete Swell division. I have the swellbox built and the resulting tonal cohesion is highly gratifying. For having only a single weak 8' stop, this division has amazing sonority and richness. Here's the secret. . . ." and since Mr. McManis at this point gives vital information he imbibed from many sources, information only a few have correctly evaluated, it is better not to broadcast it here. But he does know what makes the difference between an ensemble and an unpleasant noise. Continues Mr. McManis: "Thus when the 8' Principle and 4' Flute are drawn together, the two sets knit together, and then the 2' Gambette and 2r Mixture in turn tie into the 8' without sounding like what makes organists cringe when they draw a mixture. So free of mud is the bass end of the manual that with full ensemble drawn, any chord, even a 7th, can be played in the CC octave without blur. It prompted an uninitiated layman to remark, 'My, how rich and mellow the tone is.'"

Continuing on ensemble, which the organ world can well-ponder seriously: "Dr. Boner found that the 2nd harmonic, unlike most of the others, is unpredictable and erratic. . . . The 4' tone is the liaison officer between the 8' and upper-work, which my Op. 7 experiments have nobly proved. Don't get the idea that I'm egotistical; I'm just wildly enthusiastic.

"When I got the sliders working [end of 1943] I was amazed at how Geigeny a tone I'm getting from my Swell Principal; and the Harmonic Flute reinforces the 8' tone without seeming to change the octave, if you know what I mean. It isn't a weak, effeminate voice; it just blends. The wood Principal sounds quite like a metal rank.

"Original plans were for a Sunday afternoon recital for the U.S.O. on the instrument just as it stood in the factory across the street from U.S.O. headquarters, then removing the organ to the Old Mission of San Miguel, established in 1797. But then on a Saturday came warning that I would be moved much earlier than anticipated; on Monday, July 3, I moved the organ to the Mission and told a few friends I'd play a recital on it the evening of July 4th. I told the Padres that some of my friends would be coming in for the recital, so they mimeographed about 60 programs for me. Came time for the recital and some 250 'friends' poured in to fill the old Mission while the Padres stood with eyes agog, and beaming from ear to ear. I guess it was because the people of Paso Robles and vicinity had been watching the progress of the organ for so many months."



KEY-ACTION IS DIRECT

Possibly by choice as well as necessity Mr. McManis constructed his action in ancient tracker method without mechanical aids.

For the record, Mr. McManis' program: Handel's Saraband, Water Music, and Largo; three Woodland Sketches by MacDowell, Godard's Berceuse, Boellmann's Gothic Toccata,

McMANIS OPUS 7

TEMPORARILY ON LOAN IN SAN MIGUEL

Charles W. McManis, 1944

V-9. R-10. S-11. B-1. P-581.

PEDAL

16 SUB-BASS 32w
5 1/3 Quint (Swell Principal)

SWELL

8 PRINCIPAL 19sw 42ow
4 FLUTE h (42h) 61w
2 GAMBETTE 61w
II MIXTURE (two knobs) 122w
1: 17-19. 31: 12-17. 38: 8-12.
Tremulant

POSITIV (V)

8 BOURDON 61w
4 PRINCIPAL 61w
2 2/3 NASARD 61w
2 DOUBLETTE 61w

Couplers 3: S-P. V-P. S-V.

Dvorak's New World Largo, Bach's Prelude & Fugue Dm, Martini's Gavotte, Vierne's Arabesque and Pastorale, and Franck's Chorale in Am. And it was played on an organ with only one manual and pedalboard that operated only the coupler to that manual.

"Now then, as for the rest of the organ: As shown in the pictures, the flat space in front of the Swell will be the chest-level of the Positiv when I get around to building it after the war. I plan to continue work on the organ after the war as a hobby. I'll build organs for other people in the daytime and build organs for myself at night. There's nothing like variety. The Pedal section will be at the back and to the sides of the Swell section. As it stands the organ takes a floor-space less than 6'x6' and 9' height—not too much for a residence organ; and I plan to use it for my studio organ after the war, so I won't have to build organs six days a week and play for a church on the seventh day just to get an organ to practise on. With my own organ I can say Phooey and play what I please when I please—and maybe rest a bit on Sundays.

"I can't think of anything much that I've left out of this account of the trials and tribulations of an organbuilder with little more than a hammer & saw to work with, and them borrowed. Chest action is tracker, although actually no trackers are used, just levers. The sliders are of venetian-blind stock, $\frac{1}{8}$ " thick. Wind-trunk to the Swell chest is of sufficient size so that the wind is steady. Reservoir is 2' by 3' 6"; pressure is $3\frac{1}{2}$ "; blower is $\frac{1}{3}$ h.p. plywood McManisblo designed to put out a large volume at low pressure, rather than a small volume at high pressure to be stepped-down by the poor over-worked reservoir. Pedalboard at present is 30-note but all the inside mechanism is geared for 32 notes when I get around to making a 32-note board. I filched this 30-note one from an unsuspecting . . . no, I shouldn't say that; they gave it to me gladly in return for renovation services rendered. Pedalboard operated only the S-P coupler for my recital but you should have heard the Boellmann Toccata. Of course I doubled the Pedal solo in octaves to give depth in the absence of a 16' but the results were quite pleasantly surprising."

As, we hope and believe, will be the future organbuilding activities of Charles W. McManis when he gets back to civilian life when he can both eat again and build organs. Not being able to do both now, he builds organs; he'll catch up on the eating when peace returns.

Principals or Diapasons

By the Hon. EMERSON RICHARDS

Some of the reasons why the Principal has a better name

FATHER SMITH used the term 'Principal' rather than 'Diapason' and if we compare a Father Smith Diapason with a Silbermann Principal we find great similarity of tone. There is a vast difference between these eighteenth-century foundations and modern English examples. This is due to an increase in scale and wind-pressure found in modern organs, with the result that the modern foundation is a much more commanding voice.

In the Great Organ of the Atlantic City Auditorium instrument there are no less than eleven 8' Diapasons, all of quite distinct tonicolors, but nevertheless unmistakable Diapasons. They vary in power and harmonic development from the quite foundational Phonon to the extremely brilliant Schulze.

From my viewpoint, Principals of the baroque period in Germany vary just as widely. I have already pointed out the difference between a Schnitger and a Silbermann Principal;



CONSOLE & SWELLBOX

Positiv will be installed later in front of Swell, with Pedal pipes back of it; walnut veneer will later cover the plywood.

there are differences also in the Diapasons of other builders of the period. They are all quite individual. Edmund Schulze called his finest Diapasons (those in the Armley organ) Principals.

The difference between a Silbermann and a Schulze Principal is one of degree. The Silbermann is on about $2\frac{1}{4}$ " wind. Its scale is not regular, being considerably thinner in the bass & tenor and fattening out in the treble. Whether it was originally nicked is a matter of opinion. The tonality is that of a subdued and quiet brilliance. The reason for this is that when it appears on the equivalent of the Great Organ it is not considered the unison pitch. The unison pitch of a Silbermann Great is 16' and there is a 16' Principal which may be considered the commanding voice. Usually there are at least two more 16's. The 8' and 4' Principals are merely a bridge between the 16' and the mixtures which expand the harmonic range of the division over practically the whole auditory harmonic range.

The Schulze Principal is on $3\frac{3}{4}$ " wind, has a much wider mouth, and is supplied with a much greater flush of wind. The scale is substantially larger. The result is a commanding voice of outstanding brilliance and the Great manual in the Schulze organs is distinctly an 8' foundation. The 8' is complemented by a single mixture of Diapason pipes of the same scale and treatment and which from the middle of the keyboard upward repeat the same harmonic series as the unison. The result of this combination is a very brilliant but much more powerful ensemble than that of a Silbermann. These Schulze Principals in the hands of T. C. Lewis were called Diapasons, although they were voiced just as brilliantly.

Father Willis' Diapasons were, in the beginning, somewhat more foundational and of slightly larger scale, but there are many examples of Father Willis Diapasons and those of his brilliant grandson which approach in power and brilliance the Schulze examples.

The French Montres, even in the hands of Cavaille-Coll, are rather poor examples of the baroque originals, being on the thin and fluty side or, going to the other extreme, rather foundational Gambas. They do however combine quite well with the mixture-work, which they support, and do not inter-



DR. JOHN FINLEY WILLIAMSON'S VOCAL CAMP

held last summer at the headquarters of Westminster Choir College in Princeton, N. J., for highschool and junior-college students interested in voice development in particular and church music in general; Dr. Williamson is tenth from the left in front row.

fare with the brilliant reed ensembles of the typical French organ. The Italian Principals are harder and louder. The Spanish are softer and more flute-like.

If the 8' Diapason is to be a part of the major chorus in an American version of a classic organ, it should be scaled and powered accordingly. It would not be a major voice. There would be a greater emphasis on the 16' tone than on the 8', but at most it would be not much more than 44-scale in the bass, with 1/4 or 2/9 mouth, rather low cut lip, and with somewhat restrained harmonic development. The 4' would be actually larger scale and stronger harmonically, and these voices would be expected to carry either two or, best of all, three mixtures—Cornet, Fourniture, and Cymbale.

In this design, if I wanted more robust Diapason tone, I personally would reserve it for the Bombarde division. If, on the other hand, we were designing an organ on true English or more conventional American lines, I would consider a light double of Geigen type sufficient, with a commanding unison of either Schulze or modified Schulze as the backbone of the ensemble, with a second and more subdued Diapason for the secondary chorus.

Beyond the 12th and 15th we would expect not more than one mixture, helped out by a not too assertive Trumpet. In other divisions our Diapasons would of course vary. The Swell, as a matter of general agreement, would have Geigen Diapasons, while the Choir Diapason would border on the Father Smith or Silbermann type. I do not care particularly what the stop is called so long as it has the right tonality in in the right place.

Making Rehearsals Interesting

By EDITH E. SACKETT

Third article on the problems of building a successful children's choir

RECENTLY the newspapers have had much to say about juvenile delinquency, which we might well think of as the self-expression of our younger generation—at its worst. No child who has had junior-choir training will likely be found in this group of delinquents. What a grave responsibility is ours, to see that as many children as possible get this training. It is not so much what we say that influences childhood but rather what we are and do.

With these thoughts in mind we approach rehearsal with a deeper appreciation of our responsibility in creating congenial, happy surroundings that will evoke the right response in the child. They come trooping into the rehearsal room, which has been made as attractive as possible with flowers, pictures, etc., full of keen anticipation and from all types of homes; the bright, alert child, the

happy, indifferent, the unresponsive, the dull, the negative—one finds them in every group. To make the rehearsal interesting for all these little individuals is a gigantic task.

Most children respond to rhythm; hence the value of a few minutes of physical exercise at the start when to music they can imitate windmills by moving their arms about, or by clapping the rhythm of the hymns, etc. This will release tension after the hours in the schoolroom and also bring in an element of play and fun from the music—the joy that comes when working with others and developing the same interest.

The aim of the lesson or rehearsal is to lead the choir through proper breathing and tone-work to sing well; to teach the hymns, anthems, and responses in such a way that they will be pleasing and beautiful; to build an appreciation of the elements of the service and the part music contributes.

The lesson begins with each chorister in the seat regularly assigned to him, and all absences checked. We do not use just our voices to sing, but our whole body; and so we must get ready by doing some physical exercises first. Open the windows, and to music stretch our arms up, forward, sideways, and downwards. Standing on our toes, stretch tall, hands behind heads. Now do the windmill exercise. Stand with feet slightly apart, arms over head. Swing both arms down to the right and around in front, trying to touch the floor with the fingers as the arms swing to the left and back over the head again to complete the circle. Then have them do it, counting one, two, three, four. Next have them hum as they do it, all on the same pitch.

The vocal exercise can now begin. Ask the children to say 'm' and prolong it a little. What happens? They give a 'hum' sound. Hum next on a given pitch. Prepare the choir by lifting the hand slowly and, as the signal is given with the finger, they hum until the signal to stop is given. Be sure they all stop together so that it sounds as if snipped off with the scissors. Then imitate the wind, oooo, up and down the scale in different intervals and skips, and have them follow your example. After working on the long hum in the upper part of the voice, merge the hum into an oo sound. The tone must be soft, clear, and very sweet. Make sure they sing easily with a poised, quiet tone that is beautiful. And then carry this beautiful tone into a familiar hymn, "For the beauty of the earth," and make sure they are all in tune together.

Next might come a simple response. I tell my beginners what a response is and where it is likely to come in a service; then I read the response to be sung and explain the purpose and the words. We then play the music while the choristers listen, one of them perhaps pointing out the notes on the blackboard as the music is played. The piano then repeats the playing while the class hums, and the director explains note values etc. as needed. Another humming can follow, and then have them sing the melody on oo. To establish the



DR. JOHN FINLEY WILLIAMSON'S PROFESSIONAL SCHOOL

for organists & choirmasters and public-school music-teachers, etc., held at Westminster Choir College Princeton headquarters last summer; Dr. Williamson is tenth from right, front row. These summer courses have made church-music history in America.

rhythm better, director and choir can read the words in their proper rhythm. And finally sing the words, once with the piano, once without, the choir standing and singing with as beautiful tone as possible.

The vocal work is important; we must watch posture as well as tone, realizing that best results come when the children do it all in the spirit of cooperation and play. They should not be taught vocal methods; since they are born imitators, through calls, bird-songs, tricks, or the singing of a member of the adult choir, beautiful tone is built up gradually by appealing to their sense of beauty. Music-training must satisfy an urge from within and give the child an opportunity for self-expression.

All children love folksongs for their simplicity and spontaneity. They appeal to the child's imagination because they resemble fairy-tales more than any other type of music. As works of art they are perfect and nurture in the child a sense of beauty.

One must be ever on the alert to answer unexpected questions. So often their reactions are quite different from what we expect. The main objective is to send the child home with a desire to return, nay, even looking forward with anticipation to the next rehearsal.

To end a rehearsal I like to have them sing such a hymn as "Fairest Lord Jesus"; they like such music and will go out humming or singing as they leave.

(To be continued)

Methodists Who Sing

Music by Dr. WARNER M. HAWKINS

Another in the series of analyses of individual services

HERE is a service that cannot come under either of the two classes reviewed in these pages. Because the Church has no choir but trusts to the inadequate solo-quartet it cannot be classed with any of the better ones in the City, and yet because the organist does his work so creditably it is too good for the anonymous series. Rheinberger's Vision was already being played as a prelude when the reviewer arrived at 10:50—late thanks to the horrible transportation service prevailing since the City took over the subway systems. There was slightly too much congregation-confusion to give the prelude the place it deserved, though it was interestingly played as by a master. At 10:55 the piece ended and Dr. Hawkins indulged in a long improvisation on the first hymn, though it was good enough music and may have been a published work; if not, then set down Dr. Hawkins as a good service improviser—in fact too good for any confusion-making congregation. But Chimes used to play even a hymn melody alone as a melody are hardly satis-

factory music within any auditorium, however splendid they are from the tower in the open air.

When it comes to congregational singing and reading of responses and other parts of a service, the congregation of Christ Church, Methodist, must take first place. I do not recall any other doing the job so heartily; it was not loud or ostentatious, just hearty and solid. The organ support was good—solid and substantial. But no organist can take credit for such congregational singing as this, for participation in the readings was just as hearty, which would support T.A.O.'s theory that these things are almost entirely up to the minister and not the organist. A minister can tell his congregations they must sing & read more lustily, an organist can not. In this case the quartet contributed nothing at all; no quartet can unless possibly they sing all hymns entirely in unison. Dr. Hawkins gave variety in the stanzas; one for example was played through without pedal. But it was never a case of an organist leading the congregation in a hymn, the congregation was leading the organ; which is as it should be whenever a minister can make his congregation do it. If a minister can't or won't, nobody else can. This congregation packed the church to the doors; it also packed the auditorium with hearty reading and singing. Very unusual.

The anthem was Mendelssohn's "O come everyone" and at the offering the quartet sang unaccompanied Rossini's "Hear us Lord." Did they hold to key? Dr. Hawkins is too experienced a service-player to take chances, so he resumed with his organ on low 16' pedal tone, building up to a pitch-sense gradually, and finally to fortissimo, improvising on the anthem theme, turning then to doxology key, timed exactly right so there was a moment's silence as the money-collectors arrived at the chancel, and then everybody really sang the doxology. At the end of the doxology another moment of silence, and then Dr. Hawkins began the congregational hymn in another key without preludial modulation and the effect was excellent. There are sometimes too many modulations; abruptness has its values too.

Sermon began at 11:37, stopped at 12:10. Dr. Ralph W. Sockman doesn't read his sermons, he talks them, in excellent style, neither bombastic nor humdrum. If you're addicted to sermons and take them as a matter of duty, you'd enjoy taking Dr. Sockman's. "To have a prejudice is to be down on something you are not up on," quoted he at one place; that's worth remembering.

Christ Church architecturally is rather interesting. On the pulpit platform at the left is a single bench with a solid fence or shield the same length in front of it; on the opposite side of the platform is another exactly like it, and between these short benches and the congregation are small pulpits, one on each side. The minister sits and speaks at the left, his assistant at the right, the two facing each other when seated. The altar table is in the middle between the two men, and immediately back of it and them is what amounts to the front

wall of the auditorium, though it is pierced at each side, approximately in front of the two clergymen, by fairly wide doorways through which can be seen the choirloft. The organist presumably sits behind the middle point of this wall with his back to the congregation; his choir sit on a long semicircular cushioned bench that runs around the rear wall of this semicircular choirloft, facing their organist. That would not be bad, though the choristers have the effect of facing the congregation. To this reviewer it was made bad because the quartet crowded into one of the doorways and faced the congregation every time they got up to sing. I don't want the church to be either a concert hall or a lecture platform, do you?

Choral responses were attempted in spite of the depressing thinness of a quartet of soloists. This is not to condemn the four singers; no quartet can ever be fitting for any modern church excepting in occasional parts of occasional anthems in contrast to a chorus. With a congregation like Christ Church had on that Sunday, organizing and maintaining a really good volunteer chorus ought to be as easy as rolling off the proverbial log. Why has it not been done?

Christ Church mentioned its minister's name at the end of its two-page calendar, not at the beginning, it didn't mention its organist's name at all. If Christ Church is ashamed of its organist it has no right to be; Dr. Hawkins proved himself a superlative service player, the kind New York City is proud of even if the Church isn't. Christ Church is among the progressive ones that uses modern public-address equipment to carry its clergyman's voice comfortably to all parts of the auditorium; it's among the backward ones in trying to build services with anything less than a chorus choir. It has a fine organist; it sorely needs a fine choir.—Ed.



Keep Your Plants Quota "OUT FRONT!"

Victory depends upon materials as well as men! To keep our American forces "closing in," every manufacturer here at home must keep on making "Out Front" Bond Quotas!

This calls for action now on every point in the 8-Point Plan to step up Payroll Deductions. For instance, have you a 6th War Loan Bond Committee? Selected Team Captains yet? If so, have you instructed them in sales procedure—and given each the Treasury Booklet, "Getting the Order?"

How about Bond quotas for departments—and individuals? Assigning responsibilities is vital, too! Have you appointed "self-starters" to arrange rallies, competitive progress boards and meeting schedules? Are personal pledge cards printed and made out in the name of each worker? How about resolicitation near the end of the drive? Your State Payroll Chairman is ready with a detailed Resolicitation Plan. And, have you contracted for space in all your advertising media to tell the War Bond story?

Your positive Yes to all points in this forward-to-victory 8-Point Plan assures your plant meeting an "Out Front" Quota.

The Treasury Department acknowledges with appreciation the publication of this message by

THE AMERICAN ORGANIST

This is an official U. S. Treasury advertisement prepared under the auspices of Treasury Department and War Advertising Council.



An Organ Man Goes to War

Reported by Lieutenant-Commander E. J. QUINBY
Formerly director of Organists Cooperative Guild, New York

• Since arriving on this coral isle [with the Naval Station, on Key West, Fla.] we have not been exactly out of touch with the organ field. While our own organ was still in New York, we got acquainted with Fr. Dimmick of the (high) Episcopal Church here, St. Paul's, where there is a Frazee 2m. It needed considerable attention, as it is almost impossible to get an organ serviceman to come down this way; the nearest one is 150 miles away in Miami—and much overworked. So we turned to and made some much-needed repairs, did a tuning job, and received Fr. Dimmick's invitation to use the organ for practise. This was a great privilege for Margaret [Mrs. Margaret Bell Quinby] but for me it was somewhat tantalizing, as my questionable accomplishments at the console do not include much that is appropriate in church. However it was good to hear Margaret back at the keys. Later she played some recitals in reciprocation.

Then we had our own organ sent down from New York, and lacking any technicians here to do the job, Margaret and I had to set the whole thing up with our own lily-white hands—and in this heat. Eventually we got it wired up and hooting forth and we felt pretty proud of ourselves. This is the only residence organ in Key West and the southernmost organ in the United States.

Later, in going over the personal records of some newly-inducted service men I chanced to find an electrician whose experience included years of organ installation and service work, formerly with Kilgen. That was the beginning of a new era in Key West. Since then we have fixed up every organ in town, including a fairly new Moller in a Methodist church and a fine old Hook-Hastings tracker job in a Roman Catholic—which was in such bad shape that they were just about ready to throw it out and put in a juke-box. You should hear that little old Hook-Hastings job now. The termites had been doing a right tasty job on it, so we had to rebuild a lot of the action. Fr. Atherton is a very pleased man, now that he has had opportunity to hear that organ the way it was originally intended to sound.

Strange to say, our own Moller job has given us amazingly little trouble down here, in spite of the terrific heat. Perhaps that is because of the slow and relatively small changes in temperature, and the clean atmosphere. In New York, soot and cinders gave us quite a bit of valve and reed trouble, and the sudden and wide-range temperature changes gave us much tuning. (In winter we would open the windows in the evening to get relief from the terrific steam-heat, and before morning we would be almost frozen.) But here we have practically no trouble. Of course we were careful to acquire an all masonry termite-proof building with cement floors and hollow-tile walls. It has a high ceiling and acoustically is admirably suited for the purpose.

ADDENDA

Stoplist of the 3-26 Moller will be found in July 1939 T.A.O.; it is unified from six ranks. It was originally built in 1934 for Mr. Quinby's residence in Yonkers, N.Y., and moved to his New York studio in 1938. One of Mrs. Quinby's recitals on the instrument in its new Key West home:

Bach, All Glory be to God on High

Stebbins, In Summer

Boellmann, Ronde Francaise

Snow, Meditation

Franck, Cantabile

Nevens, Toccata Dm

The Objective

• Music exalted by religious purpose, and guided by the sure touch of confident art, so that it goes up as on great wings toward God, and carries the hearts of people with it—this is our constant objective.—HELEN A. DICKINSON.

EDITORIAL COMMENTS

AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

For Better Church Music

READERS seem to want detailed analyses of how expert organists handle the services. In the good old days there was nothing to it but go & stop, one disjointed item after another. But even a string of freight-cars is joined together by couplings, so organists began to invent ways of knitting a service together. I think Mr. Archer Gibson must have been the first of them, developing his art in the Brick Presbyterian on Fifth Avenue. I'm fairly sure he had few imitators; it would take a man of Wagner's artistic soul to equal what Mr. Gibson did. Music committees in those days thought they were important. When his grew too idiotic Mr. Gibson quit.

When late in 1943 I heard a Brooklyn Presbyterian service in which Mr. Robert Baker knit the thing together with masterful art I was about ready to decide that the all-important thing in a service was to make a coherent entity of it in just that manner. Then Dr. Roland Diggle quoted the clergy against the organ profession and started a scrap, which Mr. R. Deane Shure answered from Washington by saying a church must make its congregation and its church-plant work full-time just like a war factory, or it will always have small congregations.

Early in February I again fell victim to the readers' urge for detailed analyses and went to Mr. Seth Bingham's Madison Avenue Presbyterian. And that service, which I took to be an ordinary Sunday with no special reason to make the two-timers come a third time in the year, had a packed auditorium; yet there was the minimum of knitting-together. There was little evidence that the congregation was worrying about worship; it behaved about as badly as most Presbyterian congregations do. But from what was given and said to them, I think they were thinking a lot about the fact that there is a God and that He suggests certain fine ways of living for all mankind to attain; and they were somewhat in receptive mood to find a bit of help toward that attainment.

I think worship is a silly pretense and not wanted at all, though reverence surely is. Personally I like, in church, the kind of reverence shown by the congregation of St. Mary the Virgin. It annoys me when Presbyterians and Methodists and all the rest of them jabber in church as though at a picnic. But the church was made to serve man, and so long as the Madison Avenue Presbyterians can make so many people come under the influence of such worthy music and wholesome & helpful thoughts as Dr. Buttrick was giving them with the supporting work of Mr. Seth Bingham, there is nothing but danger in trying to tell them they should do this or that differently.

I dislike worship because it's a cloak for so much trickery. If any of us want to lean on the Bible for a reason we must remember that what we have in both the Old and New Testaments, and we have it eternally, is everlasting insistence on obedience, service, greater happiness & finer living for mankind, and always the fear of God. To me the church exists first as an emblem of man's subservience to Divinity and second as a working-tool for prospering all that is good and eliminating all that is bad. The great preachers have not been they who have talked

most eloquently of Bible heroes or theological questions, but they who have given wrongs the hardest socks and championed fair-play and rightness most effectively. There's no worship in that; there's service.

What's the conclusion? At the moment I'd suggest a few ideals:

Have the whole service knit together, say with such consummate artistry as I heard Mr. Baker use; reported in detail in our January 1944 pages.

If it's a liturgical instead of a non-liturgical service, pour into it the freedom & punch Dr. David McK. Williams shows in St. Bartholomew's; reported in lesser detail in our November 1943.

If you have a minister and an official board to do their share as brilliantly as I believe those of the Madison Avenue Presbyterian do, help them along by the Westminster choir system accommodating (and giving hard but pleasant work to) children and youths of all ages, but follow Mr. Bingham's method and don't let them ruin a Sunday morning service by trying to sing an anthem in it all alone; merge them with the adults.

And again, with the right minister and official board, these junior choirs will participate regularly not in the main Sunday services but in special services of their own. Mr. Bingham's church uses the junior and intermediate choirs at a special 9:25 a.m. service for boys and girls, and the young-people's choir at a 9:55 a.m. for "highschool young people." This is much the plan used in Mr. R. Deane Shure's Washington church, as told in our February issue. Make the church support an assistant organist for these junior choirs, even if it cannot afford a full-time professional like the Madison Avenue Presbyterian has in Mr. Horace M. Hollister; students and part-time organists will be only too glad for such work even though the average church cannot afford much of a salary. It offers an organ to practise on, and that is sorely needed by every young organist.

If there are any long items in the average service they should be the Scripture readings, especially from the four Gospels; everything else, including the sermon and the anthems, should be short. But if the sermon is trying to help 1944 humanity instead of explain or exalt some long-dead Bible hero, fifteen or twenty minutes won't be too long. If the anthem has real musical value, and some of them have, a good length is not objectionable when the choir is competent.

Under no circumstances have either choristers or soloist face and sing at the congregation as in concert. We can never have a religious service if that fundamental of common sense is violated.

Limit the service rigidly to sixty minutes.

—t.s.b.—

My little village church got its supply of electricity tangled up with the September hurricane and the Edison crews couldn't do anything about it for a week. But so horrible does a piano sound in church that I'm glad they didn't make the blunder of carrying one in. The chapel or choir-room adjoins the auditorium, with but a door or possibly a short hallway between. The choir entered without vestments and took seats in the front pews, not in their proper

places. When 11:00 o'clock came, the organist played the processional hymn on the piano in the choir-room, with the door open, and it was not bad; choir then sang the hymn unaccompanied, with the congregation possibly trying. But the hymn was one of those senseless affairs going up to F and no man in his right mind will sing such a thing unless he is drunk, and the men in church were not drunk. Why didn't they transpose it down? A later hymn was ideal—the tune "Hesperus" by Henry Baker. It goes from E to C. There is probably not one musician alive in the world today who could write a good hymntune on such limited range, but Mr. Baker did. Possibly we ought to erect monuments to him at the entrance of every church in America.

I do not know why my little village church tried so hard to lay down and die, just because it had no electricity. Would any good T.A.O. reader similarly turn coward? I doubt it. I have little but contempt for the current fad of unaccompanied singing in public, but for rehearsal it is invaluable; it can cure most of the current church-music ills. If a choir has no member blessed (or cursed) with absolute pitch, it is safe to trust a good amateur bass to establish the pitch for any of the hymns, chants, or anthems. At every rehearsal the routine should include having the choir begin to sing a hymn from pitch thus given by the chosen bass. In no time at all the job would be mastered and accidents to the supply of electricity would no longer make cripples of the whole music organization.

There are possibly several ways in which Dr. John Finley Williamson could train his Westminster Choir to sing an entire unaccompanied concert without any detectable pitch-giving anywhere; but it seems to me his most spectacular feat was that time his choir was distributed all over a banquet hall and still sang a choral benediction under his fingers with not the slightest clue as to how it was begun on pitch and all together.

"What organists need is more confidence in themselves as musical individuals," says Dr. Robert Baker. What the church needs is more hard work, intelligently directed, by both clergyman and organist, say I.—T.S.B.



Improvisations

By ROWLAND W. DUNHAM

Associate Editor, Church Department

ON occasion I listen to church services on the air. There are usually some painful moments that should never occur, were the organist possessing a sound musicianship and sense of the appropriate. Here I discuss just one of these almost invariable evidences of the lack of musicianship—improvisation.

For years I have vigorously opposed the stunt of an improvisation in an organ recital. In the first place there is plenty of good organ music that has been composed in deliberation and with artistic care by experienced composers. It is impossible to extemporize music comparable in any way to a considered composition. I cannot agree with many of my otherwise competent colleagues who claim that certain men can improvise a musical masterpiece. In my opinion they are bad music 99% of the time, reeled off glibly on some particular formula that has been used so many times that any theme can be applied. If you listen closely to one of these men who specialize in this sort of a circus act, designed to astound the audience, you will soon discover the *modus operandi*. You will also find an amazing similarity in the

successive performances in harmonic treatment, form, contrapuntal devices, and general style.

The place for legitimate improvisation is of course the church service. Here there are places where it is effective, and justified when well executed. Some of our French brothers do a splendid job in this field in their home churches where opportunities are traditional. These often are quite extended pieces, usually based on an appropriate plainchant melody. In a recital even the best of them are entirely out of place.

To return to performances heard on broadcasts, it would seem that organists who must improvise publicly ought to give the matter serious thought and study before they display their inaptitude. When there are so many beginner's mistakes in harmony, certainly they should write it out ahead of time and correct the errors. Parallel octaves between bass and soprano are so frequent they have come to be a common heritage. All kinds of awkward progressions, clumsy modulations, and misplaced six-four chords combine to irritate the musically conscious.

There is no short-cut to skill in extempore playing, no matter how simple. Even in the invention of interludes and short preludes it is essential to have a really thorough knowledge of harmony. This ought to be something besides knowledge of what is incorrect; rather should it be directed to a knowledge of some of the effects that are beautiful as well as effective. This knowledge must be applied to the keyboard so that the effects are available to the fingers through a well-organized mental direction. Apparently few organists have had the training and the tremendous amount of practise necessary to make such performance facile and free from artificiality.

Aimless meandering is never improvisation. There must be a plan, no matter how simple or how short the interlude. In other words, organists must learn to keep their efforts from resembling the earth as described in Genesis—"without form and void." In my experience too many seem to use that verse as their musical text.

Many of us are aware of various schemes or systems designed to make improvisation easy. They are like the advertised methods to learn piano by mail in ten easy lessons. Naturally any experienced musician knows the obvious tricks, such as moving inanely in parallel thirds and sixths with a bass and perhaps a tenor part that remain peacefully stagnant. There are many similar shopworn devices. Add to these generous advice in regard to "allowing your imagination free scope and developing the creative instinct" and you really have something to beguile the novice.

Improvisation is not learned that way. If we admit it is instantaneous composition, and have ideals that are above those of tin-pan alley, we can never bring ourselves to accept such a procedure as a musical performance. It ought to be serious business when we play a church service. Tawdriness and commonplaces are presumably removed from those cloistered walls. The organ is worthy of our best considered efforts. Organists are reputed to possess a brand of musicianship rather above the average. Listen to broadcasts yourself and find out what is going on in the field of church music.

Philosophy of Choir Service

From G. Russell Wing, M.S.M., First Congregational, Long Beach

• A 4-page 5x8 folder has been printed by Mr. Wing's church for distribution to "all our church members and interested persons in our community; this serves to publicize the choir's program for the year, to interest potential choir-members in joining, and to give the average churchman some idea of the philosophy back of choir service." The front page gives a picture of the choirs surrounding console & pulpit, minister & organist in their respective places; third page gives a photo of Mr. Wing at

his console. The complete list of monthly musicales is included, beginning with a hymn-festival Oct. 15, ending with "Music of America" May 20, "the closing service for adult and youth choirs."

There are five choirs, the youngest singing only in the regular Sunday morning Church of Children in the chapel, the next three singing in festival services and occasionally in morning services, with progressive frequency according to age and ability; the adults rehearse two or three times weekly. Each junior choir rehearses once a week. We quote some of the seven points of philosophy given in the leaflet:

"The choristers are assistants to our minister; as such, their work is primarily worship, secondarily art. Church music is a release whereby we are freed from tensions. Since Christianity is essentially social and not self-centered, the cooperative and communal musical endeavor of the choirs is of significant value. Choir service aids character growth. Under the influence of common expression through fine church music, the soul of the individual merges with the greater soul of the congregation and results more truly in a 'People of God'."

The hymn-festival with which the season began included sixteen hymns, sung in groups of four under special headings—God Reveals Himself Through Nature, Man Serves God Among Men, etc.—and each hymn was sung under the individual direction of one of the organists of the community. The festival was sponsored by the Long Beach Church Music Guild, many choirs participating. Choirs were so grouped that the smaller organizations were not self-conscious; juniors were included. There was one week-day rehearsal and one at 2:30 prior to the 4:00 festival. Combined choristers were divided into six groups and located one each in the north, east, and west galleries, one in the choirloft, two in the auditorium. Mr. Wing's mimeographed bulletin to announce the festival gave all details of arrangement and suggested thirteen 'technics' of interpretation—unison, harmony, with descant, antiphonally, melody from one gallery against harmony or humming from the other, etc.

An Unusual Organ Project

In St. Philip's Church, 166 Goodell St., Buffalo 3, N.Y.

• George Washington Carver was a Negro born in 1864 of slave parents on a farm near Diamond Grove, Mo. His father died early and he & his mother were stolen and transported to Arkansas. His captors traded him for a horse valued at \$300. and he returned to his former home. He worked his way through school and then through college. In 1923 he won the Spingarn Medal for the highest achievement of an American Negro during the preceding year. Dr. Carver died Jan. 5, 1943. He was "botanist, chemist, painter, musician, organist, healer, mystic, and saint."

As a living memorial to Dr. Carver, St. Philip's Church is raising a fund to rebuild and enlarge its 1892 Woodbury organ and set up a fund for its yearly care, and then "place the organ, thus endowed, at the service of qualified students, without distinction of race, color or creed, at a nominal charge" to be determined by the local electric company. "At no time is a profit to be made for its use. It is to aid music students and not constitute a money-making venture. Thus serving, it will truly express Dr. Carver's large and loving spirit, and so be worthy to bear the name under which we plan to dedicate it—"The George Washington Carver Memorial Organ."

"If the best in our musical and spiritual traditions is to live, the organ must be studied. Yet students of the organ work under a severe handicap," for they rarely possess an instrument of their own to practise on. St. Philip's Church, recognizing the difficulties under which Dr. Carver secured his education, thus come to the rescue of deserving organ



The great WIDOR

A prolific composer in many fields, Charles Marie Jean Albert Widor (1845-1940) produced more important music exclusively for organ than perhaps any of his contemporaries. Aside from composing, he was a noted teacher and critic. A pupil of Jacques Lemmens, he later became organist of St. Sulpice in Paris, during which time he succeeded Cesar Franck as Professor of organ at the Paris Conservatoire, and later followed Theodore Dubois as Professor of composition at the same institution.

Widor probably is best known for his organ symphonies which have had a marked influence on organ technique, idiom and registration. There are ten of these works, most of which make severe demands on the resources of both organist and instrument.

Whatever the demands on the instrument, whether sudden dynamic changes, instantaneous action repetition, rapid changing of registration or the intricate gradations of tone, the modern Wicks Organ is unfailing in its performance and in the meeting of these demands.

"The Masters applaud"

WICKS ORGANS

HIGHLAND • ILLINOIS

students of their city and at the same time erect a living memorial to a great man. Our thanks to Gilbert W. Corbin for this record.—Ed.



From the British Organ World

• "Yes, we have plenty of headaches lately, but they are caused chiefly by flying bombs. They are a great nuisance, as you have probably seen from the report of Mr. Churchill. Thank God, we have such a man as he. But our premises are intact though a lot of damage has been done very close. I never know until I turn the corner in the morning whether I will find the office where I left it the afternoon before. At home we are all right, but a lot of homes as well as lives have been lost not far from our road.

"The south of London (we live in a north suburb) has had it very badly and I should be afraid to live there. The population there, however, are a stolid lot and I think very brave. You can raise your hat to the south Londoner and all living in the counties between London and the south coast. They live in terror of their lives and mostly in great discomfort. You are lucky to be so far away.

"If we are not bombed out at home tonight, I leave for two weeks by the sea in the west country where we are looking forward to fourteen good nights' sleep without listening to the flying bombs which always seem to come right over *our* house. They all seem to go over everybody's house! When they come down to about a thousand feet they rattle everything we have, doors and windows as well.

"While writing this our staff has had to retire to a room with only a small window, to save being cut by flying glass. We do not go down stairs as we are on the third top floor and there is no lift, or elevator as you say. We have to use our legs in this country more than you do."

The censors passed it, so here it is. From London. If England had not stood up to the beasts of Berlin until we could prepare to do our duty, our Atlantic coast cities would have been in ruin long ago. Let us all fervently thank Providence that there is an England.—Ed.

Recovering from Improvements

From a letter from ALFRED G. KILGEN

• While attending a meeting in the Army & Navy Y.M.C.A. a minister heard my name and asked if I was ever connected with an organ company. He had a Kilgen organ, pneumatic action, about forty years old. But it fell into the hands of some men who attached an electric console to it—and then they didn't have any organ at all. I went out and had a look at it. These fellows had decided to improve the standard key-touch and action, to make a very shallow console; so they cut off the keys, close back of the frame, and put various sizes of spiral springs under them. You can imagine what the touch was then like—anywhere from a half-ounce to sixteen ounces. For line wires they used picture-wire—the kind you hang pictures with—and no insulation. The switches also were an improvement—providing you didn't want to play the organ.

My brother George in Los Angeles still has quite a number of our old employees from the Geo. Kilgen & Son plant, so I packed up the console and shipped it to him for the needed restoration.

[Mr. Kilgen is now executive manager of the San Diego Service Men's Overnight Housing, Inc., nicknamed Buddy Beds for short, which takes care of men in the service on their visits to San Diego.]

The Reubke Sonata Recording

Excerpts from a letter from Fred M. Leiper

• You have always had great admiration for West Point Chapel and its magnificent Moller. A few years ago Claire Coci gave a wonderful recital there, the Reubke Sonata being the highlight. It was a memorable event. From that time on I have wanted to hear the Sonata again under such perfect circumstances, but never have had the chance. When the recording by E. Power Biggs was released, I got just about the first set in Boston and to my delight the reproduction is much more faithful than I had expected. Having heard the music under such favorable circumstances the first time, I was almost afraid the records would be a little disappointing. However, they are not; the recording is a masterpiece.

Early this spring Mr. Biggs gave a recital for the Longy School, on this same Harvard Memorial Church organ, including the Reubke Sonata in his program. It was the most satisfying experience I've ever had, to hear the music on the same organ, played by the same man, and registered the same as in the recording. I say right here & now that the records give a fine reproduction of the original. Mr. Biggs told me afterwards that he had not toned down the organ at all for the recording.

On the Episcopal Review

By C. E. GRANT

• As badly as I hate criticism I sometimes find myself indulging in it. From the trend of the October p.229 criticism of an Episcopal service, it is evident the critic knew nothing of the pointing as given in the chant book. He evidently doesn't give a hang for the meaning of the words, and thinks more of the mechanics of professional playing than of the worshipful spirit of the service. I am sure the priest and congregation would rather have the service played as it was by a sincere bungler than by a professional who thinks more of correct registrations and time than of the spiritual feeding of the flock.

[Not even those who set the pointing for the chants can stop progress, as anyone will know who has heard the chanting in some of our best churches; only in them, not in the 'official' pointing, are the words given their rightful emphasis or lack of it. The priest heartily wants something better but the congregation can't pay for it. The organist was not a bungler and was not called one; she was merely youthful & inexperienced.—Ed.]

Dr. T. Tertius Noble

American Composers: Sketch No. 63

• Thomas Tertius Noble, to use his full name which he never does, was born May 5, 1867, in Bath, England, had his early schooling under private tutors, and then turned to music, graduating from the Royal College of Music, London, in 1889, with the A.R.C.M. degree. He studied organ with Edwin Nunn of Ipswich and Walter Parratt of London, theory with Frederick Bridge, composition with C. V. Stanford.

His first position was with All Saints, Colchester, Eng., 1881, followed by St. John's, London, 1889, Trinity College, Cambridge, assistant, 1890, Ely Cathedral, 1892, York Minster 1898 where the New World caught up with his fame, bringing him to America in April 1913 as organist of St. Thomas Church, New York, where he remained intensively active until earning his retirement in June 1943 as Organist Emeritus. Incidentally he also earned the love of all who came in contact with him, the respect of all who knew either him or his music, and a most unique tribute in the dedication of a memorial window to him in St. Thomas Church on Feb. 28, 1932 (see April 1932 T.A.O.).

He became an F.R.C.O. in 1904, Columbia University made him an M.A. in 1917, Trinity College in Hartford gave him his first Mus.Doc. in 1926, to be followed in 1931 by the Lambeth Mus.Doc. degree conferred by the Archbishop of Canterbury formally at the same service dedicating the memorial window.

Dr. Noble married Meriel Maud Stubbs in 1897 and they have one child; he came to America in 1913 and became a naturalized citizen in 1936. A booklet on the Training of the Boy Chorister was published by Schirmer this year, he has about a hundred anthems, services, etc. in print, and many organ pieces. He wrote two light operas while still in England, composed music for The Wasps of Aristophanes produced in 1897 in Cambridge, wrote the York Pageant music in 1911, and on first coming to America his cantata "Gloria Domini" was produced in St. Paul's Chapel, New York. He founded the York Symphony in 1898, revived the famous York Festivals in 1912 after a lapse of 75 years, and in 1919 founded the St. Thomas Choir School, New York. He began to play recitals in 1887 and has been playing ever since; with release from the strenuous duties in St. Thomas he has been playing more recitals than ever before.

Published organ pieces:

Autumn, a.50, 1933

*Elegy, g.60, 1913

Elizabethan Idyll, j.60, 1915

Fantasy on Welsh Tune, a.60, 1926

Finale, g.60, 1913

Intermezzo, ls.75, 1897

†Introduction & Passacaglia, a.1.50, 1935

†Legend, l.75, 1944

Melancolique, j.60, 1915

Nachspiel, g.50, 1901

†Prelude Solennel, a.60, 1932

Reverie, g.60, 1913

*Solemn March, g.1.00, 1913

*†Solemn Prelude Gloria Domini, g.60, 1912

Summer Idyll, l.60, 1941

†Theme with Variations, xa.1.00, 1913

*Toccata & Fugue, ls.75, 1889

Triumphal March, h.50, 1915

Choralpreludes on—

Aberystwyth, l.75, 1943

Bangor, a.60, 1931

Charity, a.50, 1933

Dominus Regit Me, a.50, 1929

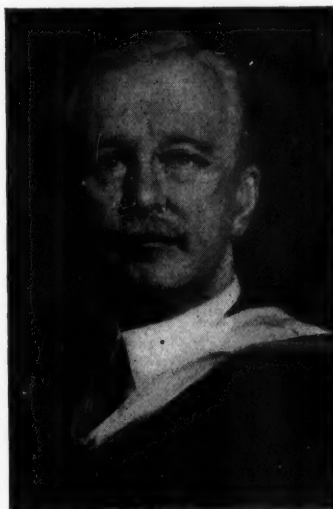
Drumclog, a.60, 1929

Dundee, a.50, 1926

Melcombe, a.50, 1924

Picardy, a.60, 1926

Rockingham, a.50, 1924



Dr. T. Tertius Noble
From a painting by Carle J. Blenner, 1936.

St. Ann, a.50, 1924

St. James (two), l.75, 1943

St. Kilda, a.50, 1926

St. Peter, a.50, 1935

Stracathro, a.50, 1926

Tallis' Canon, a.50, 1935

Walsal, a.50, 1926

Watchman, l.75, 1942

*Best-sellers; †Dr. Noble's own favorites. Publishers are, as indicated, Arthur P. Schmidt, G. Schirmer, H. W. Gray, J. Fischer & Bro., (1) Galaxy. To complete the story, Dr. Noble devotes himself now to composition, teaching, and recitals. The photo reproduced here is from a painting by Carle J. Blenner made in 1936. He continues to teach composition in the School of Sacred Music, New York.

A Tribute

• "It would be quite enough to be able to play as he does, compose as he does, and train choirs as he has, but his charming and gracious personality and his marvelous vitality simply took all by storm. He seems to love all mankind," wrote John Van Varick Elsworth of Dr. T. Tertius Noble who spent four days late in September in Watertown, N.Y., and gave a recital there Sept. 24 in Trinity Church. The morning service that day, directed by Gilbert Macfarlane, was exclusively music by Dr. Noble—three hymns, all the choir numbers, "Venite," "Te Deum," "Jubilate," and "Rise up O men of God," and four organ numbers, Introduction & Passacaglia, and three Choralpreludes.

Hooray, Improvement!

• The Copyright Office in Washington, finally learning there's a war on & paper should be conserved, has reduced its playful little certificate from the ridiculous 8x12 shape (impossible to file in any normal place) to 8x8 (easy to file in the normal letter-file cabinet). And it's just plain black ink with no fancy borders, instead of that lovely but perfectly useless blue. Must be a republican in Washington at last. When we get two republicans there, the certificate can be reduced to check size, say 8½x3½, the main printing on one side, all the typewriting (with key-letters printed to identify it) on the other. That would reduce it from the Rooseveltian 96 square inches to only a good republican 29—quite a paper-saving if anybody in Washington cares to save paper, not to mention also envelopes and ease of handling in the mails.

Atlantic City Organ

• The September hurricane gave the basement of the Convention Hall more water than it needed and the blower motors took a bath; otherwise no damage to the organ. The army has relinquished its hold on much of Atlantic City though it retains Convention Hall and uses the great organ every day, Cpl. Richard Wissmueller chief organist. There are daily half-hour recitals at 12:00 noon and special full-hour recitals the first and third Sundays of each month at 3:00. The daily broadcasts at 1:00 come from the smaller 4m in the ballroom. Following is a typical program by Mr. Wissmueller:

Byrd, Pavanne

Couperin, Fugue on Kyrie

Bach, My Inmost Heart; Fantasia

Stamitz, Andante

Beethoven, Sym. 2: Larghetto

Rebikoff, March D

Stebbins, In Summer

Bornschein, French Clock

Tournemire, Divertissement

Prokofeff, Classic Sym.: Gavotte

Schoenberg, Sketch

Bach, Toccata & Fugue Dm

Bonnet Memorial Fund

• "In memory of Joseph Bonnet, an urgent appeal is made to American organists to fulfill his oft-expressed wish, by contributing aid to his fellow organists in France now in the time of their tragic need," says an announcement of the American Guild of Organists who are trying to raise money for "distribution in France" under the direction of the French Society Les Amis de l'Orgue. "Your contribution of any amount, large or small, will be received with deepest gratitude by our French confreres. Please do not delay. Your help at this time can prove a most effective gesture of goodwill between our two great nations." Send check or money-order payable to the American Guild of Organists, to Harold W. Friedell, 630 Fifth Ave., Room 1708, New York 20, N.Y. Is there any need to say more? There is not an organist in America who doesn't use French organ music in earning his income; possibly here is a grand opportunity to show appreciation at a time when it's needed most.

American Orchestra Composers

• on orchestra programs for the 43-44 season have been tabulated by National Music Council Inc., 338 West 89th St., New York 24, N.Y. The 17 major orchestras tabulated: Baltimore, Boston, Chicago, Cincinnati, Cleveland, Detroit, Indianapolis, Kansas City, Los Angeles, Minneapolis, New York, Philadelphia, Pittsburgh, Rochester, St. Louis, San Francisco, Washington.

Orchestras performing greatest number of works: Chicago 151, N.Y. 121, Cincinnati 115; least: Indianapolis 38, Kansas City 48, Rochester 50.

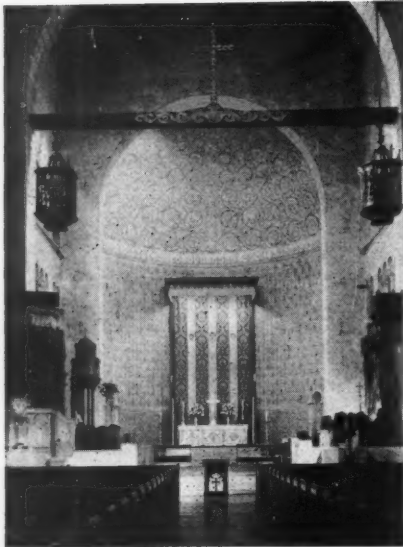
Performing greatest number of works by American-born: Wash. 15, Detroit 14, Boston 13; least: Baltimore 2, K.C., Minn., Roch. 5 each.

Best percentage of American-born composers: Indianapolis 21%, Detroit 19%, Boston, L.A., Wash. 14% each; worst: Baltimore 3%, Chicago 6%, Minneapolis 7%.

In 1943-4 season 1430 works were performed, 147 of them by American-born, 135 more by foreign-born naturalized or living here; last season, 1235 works, 141 American-born, 116 others living here.

Too Little & Too Late

• The New Deal didn't soak the rich soon enough or hard enough. Now the crippled children of the nation will profit by a \$10,000,000. fund set up in the will of the late Milo M. Belding. Too bad; politicians should have gotten after millionaires more quickly and then they and not the crippled children might have had that ten million.



ST. PAUL'S CATHEDRAL
in Los Angeles is of basilica form, "impressive by reason of its massiveness and height."
Donald L. Coats is organist.

St. Paul's Cathedral, Los Angeles

Music by Donald L. Coats

• Dr. Ernest Douglas was Cathedral organist for many years, followed by Dudley Warner Fitch who remained 18 years, Mr. Coats being appointed about a year after Mr. Fitch retired. The paid choir of men & boys has two 75-minute rehearsals each week with a full hour rehearsal before each service, which is only the wartime schedule forced by transportation difficulties.

The organ, originally by Murray Harris, was rebuilt by Stanley Williams and the Kimball Co.; it includes an enclosed 32' Pedal Bombarde. The unenclosed Great "speaks out through the arches over the choir stalls." There is "a good supply of soft and medium material for accompanying. Provision has been made for an added gallery division of good size."

"St. Paul's steers a middle-of-the-road course. For the morning canticles we use a great many chants rather than anthem settings. We use plainsong occasionally, both for the canticles and for Holy Communion. The congregation surprises most visitors by its hearty participation in the hymns and many of the chants."

St. Paul's clergy give their organist's name along with their own at the head of the printed calendars. The Cathedral is basilica-shaped, not excessively large, but impressive for its massiveness and height; decorations are Byzantine. It is located down town and is the oldest Protestant church in Los Angeles. Acoustics are favorable for music but the speaking voices are picked up by microphones.

Donald L. Coats' Repertoire

St. Paul's Cathedral, Los Angeles

• Our thanks to Mr. Coats for indicating the publishers; space has not been taken here for T.A.O.'s key-to-publishers since January 1943; as usual publishers are indicated by key-letters hyphenated to the composer's name.

Anthems

M.Andrews-h, Shadow of Thy wings
Bach-cp, Lord will not suffer
Barnby-hn, King all glorious
E.S.Barnes-h, Put on therefore
Benedict-hn, Lord be a lamp
Brahms-h, How lovely is Thy dwelling
A.G.Y.Brown-h, Only-begotten Word
Coleman-ls, Great God what do I see
-ls, King of love

Elgar-h, Jesu Word of God
Franck-g, O Lord most holy
Goldsworthy-j, How beautiful upon
Holst-ls, Let all mortal flesh
Ireland-ls, Greater love hath no man
James-vw, I am the Vine
Jennings-h, Springs in the desert
Jewell-h, Ride on in majesty
Kitson-co, Jesu grant me this
Macfarlane-g, Jesus calls us
Martin-hn, Great day of the Lord
Matthews-g, O Savior of the world
Mendelssohn-hn, Grant us Thy peace
Parker-g, Lord is my Light
Rogers-o, Seek Him that maketh
Rowley-co, Praise
G.Shaw-gc, Praise God in His holiness
M.Shaw-g, A blessing
-hn, O clap your hands
Smart-g, Lord is my Shepherd
D.S.Smith-h, Blessed are they
Sowerby-h, Blessed are all they
Stainer-hn, I desired wisdom
Thiman-o, Blest are the pure
-h, O God of love
Waddington-hn, Father of mercies
West-hn, Everlasting Light
-hn, Lord of the worlds
Whiting-g, They that wait

Services

Candlyn-a, in G, short
Eyre-g, in Ef
Littlejohn-pf, Missa Sancti Niniani
Lutkin-h, in C
Oldroyd-co, in D (Quiet Hour)
Stainer-g, in Bf

Benedictus es Domine

E.S.Barnes-h, in F
Candlyn-a, in C; -c, in Gm.
DeCoster-g, in F
M.I.A.Martin-h, in Cm
Matthews-h, in Af
Means-h, in Gm
Noble-a, in Am
Webbe-h, in D
Willan-h, Plainsong with faux-bourdon
Te Deum in C, Lutkin-hn
in Bf, Stanford-g
Benedicite Omnia Opera, Stokowski-h

Donald L. Coats, M.S.M.

St. Paul's Cathedral, Los Angeles

• "For just a year now," wrote Mr. Coats in March 1944, "a full-time job in the Douglas Warehouse in Santa Monica, six days a week, 8½ hours with Douglas, 2½ hours for transportation, plus my duties here at the Cathedral, have kept me stepping. Am sincerely thankful, though, to be able to do something useful towards the war effort." To help out for duration, Florence Hankins, assistant organist, "takes over all regular week-day services and plays for the short service of evening prayer on Sundays at 5:00. However, we do have a great many special services, this being the Cathedral, and I am on deck for all of them in which the choir sings."

Mr. Coats was appointed to the Cathedral in 1942, is married, has two children, and has done much composition "just for my own pleasure and benefit," though an anthem and service have been accepted for publication. As his degree shows, he is a pupil of Dr. Clarence Dickinson and graduate of the School of Sacred Music, New York.

Luther T. Spayde's Repertoire

Methodist Church, Fayette, Mo.

• Following is the anthem repertoire of Mr. Spayde's Central College choir, season 1943-44; * indicates numbers used last season also; † those used three consecutive seasons.

Ambrose, O come to my heart
Andrews, Lord of all being
Bach, Jesu joy of man's desiring†
Barnby, Sweet is Thy mercy

Cain, Chilun' come on home
Christiansen, Beautiful Savior†
Spirit's yearning
Clokey, Let hearts awaken*
Cole, Psalm of Praise
Davis, Song for Peace
Dickinson, Joseph's lovely garden
Shepherd's Story
Gaines, We give thanks to Thee†
Gaul, Washington's Prayer
Gretchaninoff, Credo
Haydn, Heavens are telling
Jackson, Poor wayfaring stranger*
Jones, Hosanna
Kastalsky, God is with us
Macfarlane, Open our eyes
Makarov, Angel said unto Mary
Quilter, Lead us heavenly Father*
Shelley, Hark my soul

King of love

Stainer, God so loved the world*
Stevenson, I sought the Lord
Tchaikowsy, How blest are they

Legend

Voris, Song of Mothers

Williams, In the year*

From the 36 preludes listed, the following are noted as of special interest.

Candlyn, Divinum Mysterium
Clokey, Cathedral Prelude
Edmundson, Benedictus
Floyd, Antiphon on Litany
Gaul, Negro Once Sang of Good Friday
Daguerrotype of Old Mother
Greenfield, Prelude Olden Style
Hokanson, Song of Thanksgiving
Kreckel, Prelude on I Love Thee Lord
Mason, Cloister Scene
Snow, Vigili et Sancti
Sowerby, Meditation
True, Carillon
Mater Adorans

New Organs

• Wilmington, Del.: St. Andrew's Church bulletin: "After almost four years of hoping for a new organ, along with frantic patching of the old, we have finally signed a contract" for a 2m Moller to cost around \$12,000. "We shall have to remodel the chancel somewhat . . . but then the organ unit would be wellnigh perfect for many long years to come . . . Short of the altar itself, it is difficult to conceive of a more glorious or a more vibrantly living memorial than that which would be provided by a magnificent musical instrument of this kind." Organist, J. Harrison Walker.



DONALD L. COATS
of St. Paul's Cathedral, Los Angeles, who does more than his share "for duration" by taking on also an 8-hour 6-day Douglas job.



NITA AKIN

MEMPHIS *COMMERCIAL APPEAL* (April 16, 1944)

"Organists Thrilled by Brilliant Recital" (headline)

OKLAHOMA *DAILY TIMES* (January 21, 1944)

"Skill Shown by Organ Guild Guest Artist" (headline)

SAN DIEGO *UNION* (April 26, 1944)

"Nita Akin Wins Acclaim in San Diego Organ Concert" (headline)

SAN JOSE *MERCURY HERALD* (April 29, 1944)

"Nita Akin Organ Concert Lauded" (headline)

CHICAGO *DIAPASON* (January 24, 1944)

"Nita Akin proved herself a mature artist who succeeded in making a deep impression on her first Chicago audience at a recital in Kimball Hall, Jan. 24."

NATLEE POSERT

C. B. MACKLIN

CONSTANCE HERRESHOFF

LEROY V. BRANT



LA BERGE ORGAN CONCERT SERIES

119 West 57th St., New York 19, N.Y.



SERVICE PROGRAMS

Column closes the first day of each month. The aim is to show services by organists of nationwide fame and services giving unusual materials.

• SETH BINGHAM

Madison Avenue Presb., New York
September & October Organ Music

Bach-sp, Deck Thyself O Soul
-sp, Prelude Gn
Barnes-g, Cantilene
Bedell-s, Salve Regina
Boehm-lmp, Prelude & Fugue Am
Bossi-kd, Choral & Musette
Buxtehude-jb, From God Will Naught
Dvorak-zs, New World Largo
Edmundson-j, Ecce jam Noctis
-j, Pange Lingua
Foote-a, Communion
Franck-kd, Chorale E
Krebs, lmp, From God Will Naught
Pachelbel-lmp, Fugue D
Pierne-kd, Cantilene
Scheidt-lmp, Courante
Sweetinck-lmp, Toccata
Zachau-lmp, Prelude & Fugue G

Thanks to Mr. Bingham for indicating the publishers; key to publishers will be found on Jan. 1943 p.4. Liturgical Music Press, new to the key, is indicated by lmp.

• WASHINGTON CATHEDRAL

Washington, D.C.
June 11 to Oct. 15 Anthems
Noble, Souls of the righteous
Ireland, Many waters cannot quench
Wesley, Lead me Lord
Grieg, Jesu friend of sinners
Sullivan, O Gladsome Light
Randelger, Praise ye the Lord
Noble, Lord of the worlds above
Bairdow, Save us O Lord
Purcell, Thou knowest Lord
Arcadelt, Hear my prayer O God

Louis F. Mohr & Company Organ Maintenance

2899 Valentine Avenue, New York City

Telephone: SEdwick 3-5628

NIGHT AND DAY

Emergency Service
Yearly Contracts

ELECTRIC ACTION INSTALLED
HARPS — CHIMES — BLOWERS

An Organ Properly Maintained
Means Better Music



DR. C. HAROLD EINECKE

whose phenomenal success with the full-choir system in Park Congregational, Grand Rapids, inspires similar work elsewhere.

Palestrina, We adore Thee
Cordans, Jesu Thou only Savior
Bach, Jesu Joy of man's desiring
Bortniansky, Lo a voice to heaven
Bach, Subdue us
Palestrina, O Holy Father
Thiman, Eternal Ruler
V. Williams, O Strength and Stay
Tchaikowsky, Hymn to Trinity
Bach, The Lord will not suffer
Davies, God be in my head
Candlyn, Bread of the world
Gibbons, O Lord increase my faith
Friedell, King of glory
Gardiner, Thee Lord before the close
West, Hide me under the shadow
West, O God of love

Many of the anthems used in July were repeated in the August services.

Magnificat & Nunc Dim.—

Harwood in Af
Morley with faux-bourdon
Noble in Am
Stanford in Bf
Walmsley in Dm
Whitfield in F

ar. Willan with faux-bourdon

Much plainsong was used. Failure to specify the key makes it impossible to definitely identify the other settings. The Cathedral presented four recitals through the period by Frederick Chapman, Lt. Ellwood W. Hill, Robert Ruckman, Theodore Schaefer.

• THORNTON L. WILCOX

*Bellevue Presbyterian, Bellevue
September Morning Services

*Bach, Jesu Joy of Man's; Arioso.
God is a Spirit, Bennett
Open our eyes, Macfarlane
Bach, God's Time is Best

*Bonnet, Clair de Lune; Legend 2.
Create in me a clean heart, Scholin
Bonnet, Pastorale
God of Abraham praise, Buck

Bonnet, Stella Matutina

*Zachau, Prelude & Fugue G

When Adam Fell

O God Who Lookest Down

Incline your ear, Martin

Zachau, O Lord We Poor Sinners

Psalms 150, Franck

Zachau, Prelude & Fugue G

*Brahms, Three Choralpreludes

The Lord opened the doors, Harker

Brahms, Thou Holy Mystery

He shall come down, Buck

Brahms, Joyfully My Soul

Mr. Wilcox plays an organ number while the offering is being taken, congregation then sings the doxology, and then the morning anthem is sung.

Dr. C. Harold Einecke

• spent his summer in missionary work out of his home state; here's the result in one church:

"Perhaps the best evidence of the success of your presentation is the fact that my church has adopted a program including the first steps toward a church-school setup such as you proposed—remodeling a room for the choir, repairs to the organ, employing an assistant organist, purchasing a grand piano, building a set of circular collapsible risers, and purchasing new vestments. Not all this can be done this month but it will all be done within the year."

Dr. Einecke began his intensified church-music program after taking the Westminster Choir course with Dr. John Finley Williamson more than a dozen years ago; his music in the First Congregational, Grand Rapids, Mich., is a model of what can be done by a full-time organist who knows how. He has been appointed consultant on new choir units being established in three out-of-state churches.

Toneometer Available

• T. H. Sheehan, 31 Coming St., Charleston 6, S.C., offers for sale a Deagan Toneometer consisting of 13 Deagan tuning-forks, A-440, C-261 to C-523, nickelplated, in carrying case.

Organ Maintenance

Rebuilding — Repairs
Additions — Tuning

Organ Chimes
Amplified Tower Chimes

Yearly Maintenance Contracts

Courteous and Dependable
Pipe Organ Service,

by Factory-Trained Experts

Chester A. Raymond

Organ Builder

176 Jefferson Rd. — Princeton, N. J.

PHONE 935



GUSTAV F. DÖHRING

INVITES DEMONSTRATION OF

HILLGREEN, LANE & COMPANY

ORGANS OF QUALITY

225 Fifth Ave., New York
Tel.: Ashland 4-2348

IN VIEW OF THE FACT

that essential, new organ materials are also WAR PRODUCTION MATERIALS, new organs cannot now be built. Therefore, the organs in your charge should be kept in thorough repair.

— WE CAN DO IT FOR YOU —

Efficient Maintenance — Repairs — Revoicing



This month's PROGRAMS

Unless a program has special character as elsewhere defined it can be published in T.A.O. only when received in time for advance publication; closing date is 14th or 15th of month prior to date of playing.

- **DR. ROBERT LEECH BEDELL**
Green Ave. Baptist, Brooklyn
Nov. 19, 3:00
Gigout, Toccata Bm
Jongen, Pastorale A
Busser, Marche de Fete
Libert, Priere
Bossi, Fughetta; Pastorale.
Sittard, When in the Hour
Bonnet, Romance sans Paroles
Karg-Elert, Two Chorale Improvisations
Bedell, Divertissement; Toccata Francaise.
Massenet, Thais Meditation
Boex, Marche Champetre
Bach-Gounod, Ave Maria
Kemmer, Deep River
Elgar, Pomp & Circumstance
Dr. Bedell broadcasts Wednesdays at 10:15 over WNYC from Brooklyn Museum.
- **WALTER BLODGETT**
Museum of Art, Cleveland
Nov. 8, 8:15
Bach, Prelude & Fugue Bm
Four Choralpreludes
Fantasia G
Sonata 2
Franck, Chorale Bm
Mr. Blodgett gives recitals every Sunday at 5:15 in the Museum.
- **GEORGE L. SCOTT**
Illinois Wesleyan University
Nov. 12, hour not named
Franck, Chorale Bm
Humphrey, Nocturne
Bach, Two Choralpreludes
Prelude & Fugue Em
De Grigny, Recit de Tierce
Vierne, 2; Cantabile; Finale.
Mr. Scott played the same program Oct. 30 for the Guild in St. Louis.
- **LESLIE P. SPELMAN**
University of Redlands, Calif.
Nov. 12, 3:00, *Bonnet Memorial*
Frescobaldi, Canzona
Toccata per l'Elevazione
Clerambault, Prelude
Pachelbel, Vom Himmel Hoch
Scheidt, Cantilena Anglica Fortunae
Handel, Con. 10: Aria

William H. Barnes

MUS. DOC.

Organ Architect
Organist and Director
First Baptist Church, Evanston

■

Author of
'Contemporary American Organ'
(Four Editions)

■

1112 South Wabash Avenue
Chicago 5

- Bonnet, Intermezzo; Berceuse;
Rhapsodie Catalane.
- Bach, Three Choralpreludes
- **J. HARRISON WALKER**
St. Andrew's, Wilmington
Nov. 7, 10, 14, 12:10
*Bach, Prelude & Fugue Em
Karg-Elert, Aria Semplice
Yon, Son. Romantica: Adagio
Reger, Benedictus
Mulet, Toccata Fsm
*Gallupi, Andante
Bach, Come Sweet Death
Mendelssohn, Son.6: Fugue; Finale.
Yon, Son. Romantica: Int. & Allegro
*Bach, Son.1: Allegro
Brahms, Two Choralpreludes
Cradle Song
Silver, Rhapsody Bm
Mr. Walker gave a series of eight October programs of "famous recordings electrically amplified" and followed with six organ recitals on Tuesdays and Fridays from Oct. 31 to Nov. 17.
- **CARL WEINRICH**
Sts. Andrew & Paul, Montreal
Nov.6, 8:30, *Casavant Society*
Bach, Concerto 2

- 15 Orgelbuechlein Preludes
Sonata 6
Pastorale F
Prelude & Fugue Am

November Events

• Buffalo: Nov.13 the Guild presents Matthew Lundquist in a talk on Liturgical Music, Richmond Avenue Methodist. The chapter celebrated its 25th anniversary with banquet Oct. 21.

New York: Nov.13, 8:30, Church of Ascension, Vernon De Tar recital, presenting the first New York playing of Sowerby's Poem for viola & organ, with Wm. Primrose violist.

E. Power Biggs' Broadcasts

• from Harvard's Germanic Museum over C.B.S. Sundays at 9:15 e.w.t.:

5. Walter Piston's Partita for violin-violoncello, with organ music by contemporary composers.

12. Loeillet's Sonata for oboe & organ, with organ music from the classics.

19. Purcell's Sonata for trumpet & organ, with music for organ & brasses.

26. Handel Concertos with Fiedler Sinfonietta.



Since 1905



Since 1905



Since 1906

ORGOBLO

Veterans of Two Wars

The Orgoblos illustrated have served churches and theatres a total of 156 years and all are still operating satisfactorily. In fact, our records show that the cost of spare parts for the thousands of Orgoblos in service is negligible.

Simplicity, all-metal bridge-like construction, wide clearances and only two bearings to oil are some of the reasons.

We expect to be able to build Orgoblos again, a few weeks after materials are released, but orders will be filled in accord with the date of receipt. Why not talk it over now?



Since 1908



1945

SPENCER ORGOBLO
HARTFORD
FOR CHURCHES, THEATRES
AND HOMES
THE SPENCER TURBINE COMPANY, HARTFORD 6, CONN.



Past RECITALS

Confined to programs of special character or given by those who have made their names nationally important. This column closes on the first day of each month

• RICHARD KEYS BIGGS

Claremont College

Marcello, Psalm 18

Bach, Arioso

Purcell, Trumpet Tune

Daquin, Coucou

Wagner, Liebestod

Schumann, Sketch

Borowski, Son. 1: Andante

Biggs, Prelude on Bach

Stebbins, In Summer

Trad., Londonderry Air

Boex, Marche Champetre

Blanchard, Lento

Biggs, Deo Gratias

• DR. C. HAROLD EINECKE

Occidental College

Campra, Rigaudon

ar. Bonnet, Czecho Fugue

Seeger, Fugue Fm

Bach, O God be Merciful

Prelude & Fugue Am

Doty, Mist

Purvis, Kyrie Eleison

Hamer, Reverie

Haussermann, Aria; Scena.

• DR. T. TERTIUS NOBLE

Trinity Church, Watertown

Bach, Prelude & Fugue Am

To God on High

Noble, Elegy

Yon, Shepherd's March

Corelli's Suite in F

Handel, Largo in E

Gliere, Prelude

Mussorgsky, Une Larme

Rebikow, Silhouettes

Noble, Toccata & Fugue Fm

Three Bits of Americanism, 1944

1. In Detroit 2,520 "workers" went on strike because two union committeemen were given 30-day lay-offs for "using objectionable language" in the presence of women.

2. August 1944 saw 485 strikes — the "highest August figure for any of the last five years," said the Bureau of "Labor" Statistics, Washington, D.C.

3. With coal a vital war necessity, Harold Ickes reported the loss of 1,159,684 tons because of "labor" strikes in a four-weeks period ending Sept. 16, 1944.

**WILLIAM A.
GOLDSWORTHY**
A.S.C.A.P.

Composition
Improvisation
Service Matters

Criticizing and Editing mss.
for Composers

St. Mark's in the Bouwerie
234 East 11th St. New York

Mark Davis

• whose move to Bethlehem was reported in October T.A.O. was born on a June 6 in Easton, Pa., graduated from highschool there and took some courses in Lafayette before turning exclusively to music. He studied organ with Firmin Swinnen, piano with Earle D. Laros, theory with Mr. Swinnen and Dr. Rollo F. Maitland, other subjects with Canon Douglas, Father Finn, Dr. John Finley Williamson, and at the Wellesley Conference.

His first position was with Olivet Presbyterian in 1923, followed by three others in Easton in successive years and then St. Mark's Reformed 1926, and finally Trinity Episcopal in 1929, adding Temple Covenant in 1932, resigning from the two latter in 1944 to leave Easton and become organist of Central Moravian, Bethlehem, Pa., as of Sept. 1, 1944, adding as of Nov. 1 the post of supervision of music in the Moravian Preparatory School.

He married Doris Gutherson in 1931 and they have two children, one already singing in a boychoir and studying violin, the other too young for music study. His father, John Davis, is cornetist, bandmaster, and choral director, and Mr. Davis has played various brass instruments in his father's band, also the oboe and piano in the Easton Symphony; since 1942 he has directed the glee-club and orchestra for Ingersoll-Rand, both of which activities he continues.

The organ in Central Moravian is a 3-40 built in 1939 by Fritsche; to the adult chorus of 50 volunteers other choirs for juniors are to be added later.

Subscriptions to Soldiers

• overseas may not be donated this Christmas without a written request from the soldier himself; this post-office ruling applies to all magazines and to all serving in the army outside the States. It does not apply to the navy. As always, soldiers anywhere in the world may subscribe to any magazines they like, by ordering direct; and they may do it

Will R. Cornelius

Organist and Recitalist

SHRINE COLISEUM

Los Angeles

California

C. Harold Einecke

Mus.D., Mus.B., F.W.C.C.

First (Park) Congregational Church

Grand Rapids, Michigan

Robert Elmore

Concert Organist

Mgt.: Bernard R. LaBerge, Inc.

119 West 57th St. — New York

Harold Fink

Recitals

Box 242

Englewood, N. J.

Horace M. Hollister

M.S.M.

Associate Organist

Director of Music for Young People

Madison Avenue Presbyterian Church

New York City



MARK DAVIS

recently appointed to Central Moravian, Bethlehem, Pa.; photo by The Express, Easton.

by sending their request in writing to anyone else, but such persons must in turn vouch for it to the publisher that such request has been received.

Definitions

• A Radical turns a problem upside down and thereby creates a new problem. A Conservative turns the problem right side up and solves it. A Liberal turns his back on a problem and substitutes a wish-fulfillment.—
WILLIAM GOLDBERG in the New York Times.

Harry H. Huber

M. Mus.

Organist and Choirmaster

Broadway Methodist Church

Camden, N. J.

August Maekelberghe

Compositions for Organ:

Triptych (H. W. Gray Co.)

De Profundis Clamavi*

*To be released shortly by H. W. Gray Co.

Richard Purvis

Organist — Composer

Conductor

Bandmaster, 28th Division Band

Melville Smith

Director, Longy School of Music

Cambridge, Mass.

Organist and Choirmaster

Mt. Vernon Church

Boston, Mass.

Lauren B. Sykes

A. A. G. O.

Organist-Choirmaster

First Christian Church

Conductor, Multnomah A-Cappella Choir

Portland, Oregon

G. Russell Wing

M. S. M.

Organist and Director

First Congregational Church

Long Beach, California

Welcome, Theodore Poister!

• On Sept. 22 Theodore Poister came to the home of Mr. & Mrs. Arthur Poister and all three of them, including Papa Poister, are doing just fine, even though the latter was too excited to tell us about it for three whole weeks.—Ed.

Elizabeth Sprague Coolidge

• celebrated her 80th birthday Oct. 30 and the Library of Congress presented a three-day festival Oct. 28 to 30 to honor this great patron of chamber music and at the same time mark the tenth anniversary of the Elizabeth Sprague Coolidge Foundation. The third of four programs presented music for organ and strings, E. Power Biggs organist: Bach's Prelude & Fugue G, Beethoven's String Quartet Op.127, Walter Piston's Partita for violin-violoncello-organ, Reubke's 94th Psalm Sonata, Dupre's Variations on a Noel for organ.

Casavant Society

• Now in its 8th season, the Casavant Society, Montreal, Canada, presents six organ concerts and recitals this season, monthly from October to March: E. Power Biggs and Bernard Naylor's Montreal Little Symphony, Carl Weinrich, Charles Peaker, Claude Lavoie, Arthur Poister, Walter Baker. The Society, founded by or in honor of Casavant Freres who have built almost two thousand organs since the beginning of their business in 1880, finances these organ recitals by season tickets, \$5.00 reserved seats, \$3.50 general admission. The Society's address is 761 St. Catherine St. West, Montreal. Too bad there are not a hundred organizations like it in America doing similar work. Why not?

E. Power Biggs

• and his broadcasts from Harvard Museum got 20% of the space in C.B.S.'s Sept. 23 advertising in The New Yorker. C.B.S. quoted Harlow Shapley: "The world at large never knew of its own holdings in fine organ music before Mr. Biggs and the Harvard organ and the Columbia Broadcasting System got together on the ether waves . . . This enterprise gives one a sense of personal participation in something that partially justifies the maintenance of Western civilization." Know who Mr. Shapley is? An astronomer; you'll find him in every modern encyclopedia.

George W. Roe

• of the First Scientist, Freehold, N.J., for the past year, has been appointed organist & director of the children's choir of the First Methodist, Bradley Beach, N.J., succeeding Mrs. Frederick Hall who has retired after 19 years of service. Mr. Roe won the 1943 Berolzheimer prize for highest marks in his class and graduated from the Guilman Organ School, New York, last June. He continues on the faculty of Manasquan Conservatory.

A. G. O. Notes

• Committee appointed as judges for the H. W. Gray anthem contest: Drs. Joseph W. Clokey, Roland Diggle, David McK. Williams (chairman). Hooray, an excellent selection. Coming events:

Nov. 13, Vernon de Tar and William Primrose, organ & viola recital.

Dec. 27 & 28, 'conclave of deans,' forum on examinations, pilgrimage to organs, Christmas-dinner and theater party.

May 7 to 11, festival, details later.

Thomas Moss

• was honored in the Oct. 1 morning service, Calvary Baptist, Washington, D.C., by a sermon on 'The Ministry of Melody,' by Dr. Clarence W. Cranford, followed by a "Recognition Service for Thomas Moss, organist for twenty years at Calvary." Mr. Moss was called to the pulpit and presented with wallet containing twenty five-dollar bills from the choir. Mrs. Moss was presented with an orchid, and the church staff took Mr. & Mrs. Moss to a dinner after the morning service. "Evening congregations average around 500; Dr. Cranford packs them in at the morning service. The Westminster plan was introduced five years ago."

Bach Abbreviations

• The following abbreviations, devised possibly by Lynnwood Farnam, can be used to more accurately identify Bach's music:

E, Eighteen Great Chorales
GC, Greater Catechism
L, 8 Little Preludes & Fugues
LC, Lesser Catechism
M, Miscellaneous Choralpreludes
O, Orgelbuechlein
S, Schuebler Chorales
T, Transcriptions

Speed on the Assembly Line

• Now we know why there's so much unpleasant noise in the world of music. Orchestral works "have been ordered" by the Blue Network, from Leonard Bernstein, Aaron Copland, Morton Gould, Ferde Grofe, Roy Harris, Erich Korngold, Richard Rodgers, David Rose, Peter de Rose, Igor Stravinsky, Victor Young. Just like that! Inspiration? Rubbish! Here's a check for five hundred dollars, gimme a symphony.

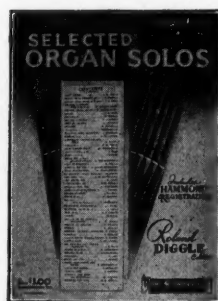


"EFS" No. 17
139 SELECTED ORGAN PIECES
Contents embrace Preludes, Postludes, Chorales, Marches, Oratorios, etc., plus instructions on how to modulate and improvise. With Hammond registration.

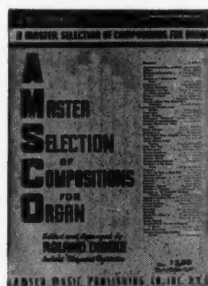


"EFS" No. 11
ORGAN PIECES
contains over 50 specially selected compositions covering the entire field of organ music. A folio every organist should own.

The world's finest Musical Masterpieces in these Great Music Books for Organists



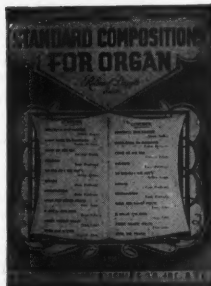
"EFS" No. 37
SELECTED ORGAN SOLOS
Contains outstanding organ solos selected by Roland Diggle. Excellent as recital and concert pieces. Hammond registration included.



"EFS" No. 54
A Master Selection of Compositions for Organ
Just published! Newest E. F. collection for organists. Arrangements equally effective on large or small organs and playable by organists of average ability. With Hammond registration.



"EFS" No. 27
ORGAN MUSIC
Selected by Roland Diggle
Presents a studied and specific program for the organist for use on small or large organs; includes Hammond registration.



"EFS" No. 47
STANDARD COMPOSITIONS FOR ORGAN
Another great collection of organ solos compiled and edited by Roland Diggle. Includes registration for the Hammond.

Each folio contains 192 pages — Price \$1.00 Each

At your music dealer or postpaid direct from

AMSCO MUSIC PUBLISHING CO.

1600 BROADWAY

NEW YORK 19, N. Y.

Richard Purvis in Paris

• "Now it can be told. Censorship regulations have been lifted sufficiently to tell you that the Band of the 28th Infantry Division was the first division band to play a triumphal victory march through the streets of Paris. From l'Arc de Triomphe to the Place de la Concord the 28th Division marched in battle dress at one of the most thrilling exhibitions of enthusiasm and general excitement I've ever seen.

"We're back in fox-holes (in Belgium) but we certainly had our day. The past two days are the first clear days we've had in quite a while. It rained steadily for 17 days and I do not recommend a pup-tent as a haven after a week's rain, mud, and more mud.

"Here's hoping we get a whack at Berlin before too long."—RICHARD I. PURVIS, Warrent Officer, 28th Infantry Division Band, dated Oct. 7.

He's In the Army Now

• To our brothers out there on the front, some of us back here are doing our best to get this mess over with.

DONALD L. COATS, St. Paul's Cathedral, Los Angeles, took on a war job in Santa Monica, "six days a week, eight and a half hours a day of work, two and a half more for transportation." The time that remains goes to his Cathedral. "Am sincerely thankful to be able to do something useful toward the war effort."

A. EUGENE DOUTT of Kalamazoo is "working ten hours a day in a war plant and trying to conduct three choirs and play the organ in an Episcopal church." These are only two such that came to notice in one week's mail.

Robert Baker

S. M. D.

FIRST PRESBYTERIAN CHURCH
BROOKLYN, N. Y.

Recitals — Instruction

Emerson Richards

Organ Architect

800 SCHWEHM BUILDING
ATLANTIC CITY

St. Luke's Choristers

Long Beach, California

William Ripley Dorr, Director
Mus. Bac., B. S.

Current and forthcoming motion picture releases:

"Marriage is a Private Affair"—"Mrs. Parkington"
"Since You Went Away"—"The Corn Is Green"

HEADQUARTERS



for CHOIR GOWNS
PULPIT ROBES

Vestments • Hangings • Stoles
Embroideries, Etc.
NEW CATALOG on Request

NATIONAL CHURCH GOODS SUPPLY CO.
Division of
NATIONAL ACADEMIC CAP & GOWN CO.
20-21 ARCH ST. PHILADELPHIA 7 PA



JACK L. NOBLE
who at the age of 21 graduates from one university
and becomes a teacher in another

"You will never know how I miss my 4m Skinner," wrote Cpl. SAMUEL W. SHANKO, formerly of the First Presbyterian, Greensburg, Pa., since June 1942 with the army, in Belgium as of Sept. 30, 1944, which the kind censor passed, all in the tender care of the postmaster, New York.

"We've been in France," the censor kindly passed on Sept. 6, "for quite some time, living in fox-holes and engaged in non-musical duties. I am fast becoming an expert in the Art of Digging Fox-Holes. I haven't been inside a French church yet, much less heard a French organ. All towns are off-limits as soon as they're liberated. The French have treated us magnificently and we feel welcome and at home here. Life is far from being 'social,' but we are managing and have no complaints."—W/O. RICHARD I. PURVIS, whom T.A.O. readers well know by this time.

Jack L. Noble

• recently appointed organ and piano instructor for the University of South Dakota, was born Nov. 4, 1922, in Longmont, Calif., finished highschool there, and then went to the University of Colorado, graduating from its College of Music last June with the Mus. Bac. degree, studying organ with Everett Jay Hilty, piano with Mark Wessel, theory with Rowland W. Dunham. In 1941 he was appointed to First Congregational, Boulder, Colo., and in 1944 to the First Baptist there. Along with his appointment to S. D. University he became organist of First Congregational, Vermillion, where he has a 3-20 Moller installed in 1930 and directs an adult chorus of 30 voices. The University has a 4-26 Skinner. His senior recital at the University of Colorado:

Bach, Prelude & Fugue G

Two Choralpreludes

Franck, Chorale Bm

Guilmant, Caprice

Bingham, Intercession

Hilty, Scherzo

Gaul, Negro Once Sang

Sowerby, Toccata

Colorado University's College, of Music is proud that one of its graduates thus steps into a University position at such an early age.

Presbyterian Gains

• General Assembly reports 2,098,091 members; 46,222 was the gain during the past year. There are 9,472 ordained ministers, including almost 700 in war service. "Per-capita gifts" for the year averaged \$25.96, which was \$2.27 more than the year before; from the white-collar standpoint that is splendid, but it's far below labor-union wage increases.

Marshall Bidwell

Organist and Musical Director

Carnegie Institute

PITTSBURGH

PENNA.

Richard Keys Biggs

BLESSED SACRAMENT CHURCH
HOLLYWOOD

Address: 6657 Sunset Blvd., Hollywood

William G. Blanchard

ORGANIST

Pomona College

CLAREMONT

CALIFORNIA

Palmer Christian

Professor of Organ

University Organist

University of Michigan

Ann Arbor

Grace Leeds Darnell

Mus. Bac., F.A.G.O.

Organist—Choir Director

St. Mary's in the Garden

521 West 126th Street

NEW YORK CITY

Special course in
Organizing and Training Junior Choirs

Clarence Dickinson

MUS. DOC.

CONCERT ORGANIST

Organist and Director of Music, The Brick Church and Union Theological Seminary;
Director of the School of Sacred Music
of Union Theological Seminary.

99 Claremont Ave., New York City

Laurence H. Montague - A. A. G. O.

North Presbyterian Church

Buffalo, New York

Prizes & Competitions

• An "American student song contest" is announced by Pan American Union, Washington 6, D.C., from whom full details. Its purpose is to strengthen "continental unity and solidarity" among students in the two American continents.

Canadian Wartime Information Board, Washington, D.C., announces "an exchange of young artists" between Canada and U.S. Details later.

Monmouth College, Monmouth, Ill., offers \$100.00 for a setting of Psalm 48 "written for congregational singing, 4-part harmony, and of a specified metrical version." Details from the College.

Peabody Winners

• Dorothy Quennell of Baltimore was winner of the three-year organ scholarship in competitive examinations, among 13 three-year scholarships awarded at the same time in other instruments and voice; each is required to give a public recital prior to graduation. There were also four one-year winners.

Robert M. Stofer, M.S.M.

• has been appointed to Covenant Presbyterian, Cleveland; he is a graduate of Washash College and of the School of Sacred Music, New York. He was formerly with First Baptist, Bridgeport, Conn., and for the past two years with First Congregational, Montclair, N.J. Harry F. Fussner, acting-organist since the resignation of Charles Allen Rebstock, has been appointed assistant organist.

Eugene R. Kilgen

• Though tracing his family connections back into the remote European past, Mr. Kilgen's immediate organbuilding family began in America in 1851 with the arrival of Johann George Kilgen who had evidently been active in the craft in Germany many years earlier; his son Charles C. Kilgen was born in New York City and was taken into partnership in 1886 in the business that had moved to St. Louis in 1873. It was there that Eugene R. Kilgen was born on an Oct. 20.

He had his early schooling in St. Louis and graduated from St. Louis University in 1917. To better equip him as an organbuilder he studied organ with Clemence Robyn. In 1919 he began his work as an apprentice with Geo. Kilgen & Son, progressed in 1921 to service & installation, became secretary in 1923, sales manager in 1925, general manager in 1929, and vice-president in 1934. In 1939 the original company liquidated voluntarily by wish of the four brothers then controlling it, and soon two new organizations were formed to carry on the Kilgen name. One of them, operated by a group of former employees, went into bankruptcy in 1944, while the other, headed by Eugene R. Kilgen with Max Hess as his chief associate, continues under the Kilgen Organ Company name. Mr. Kilgen heads that Company and looks to the future with great optimism. He is a hard-working enthusiast and presses forward with vigor. He graduated from the School of Military Aeronautics, Austin,



EUGENE R. KILGEN

president of the Kilgen Organ Co. of St. Louis, now occupying a splendid new factory.

Texas, and during the first world war served in the army as pilot. During the second war he has directed his factory in the manufacture of aircraft parts for the army & navy. As announced in earlier pages, his Company recently moved to new location and now occupies a factory that is described as being ideally suited to the finer arts of organbuilding. He was a member of the board of the St. Louis Symphony 1936-7, and is a member of the Institute of Aeronautical Sciences, the University Club, and Greenbriar Hills Country Club.

Nicholas Nabokov

• has been appointed to succeed Nadia Boulanger as lecturer and teacher of composition in Peabody Conservatory, Baltimore. Mr. Nabokov's Biblical Symphony will be given two performances this December by the Baltimore Symphony. Formerly on the faculties of David Mannes School and Wells College, he now teaches liberal arts in St. John's College.

William Schuman

• has been appointed director of publications for G. Schirmer Inc. Though Mr. Schuman, numbering himself among the young 'moderns,' has not produced any organ music, he has written for orchestra, his Symphony 3 having won the first annual award of the N. Y. Music Critics Circle, and his cantata, "A Free Song," was the first winner of the new Pulitzer prize.

Stephen Haff

• died Oct. 6 in Plainfield, N.J., aged 65. He was an executive with International Motors and for 38 years had been organist of All Souls Unitarian, Plainfield. He is survived by his widow, a daughter, and three sons.

Mrs. James Houston

• died Sept. 24 in Middletown, N.J., after a long illness, having celebrated her 101st birthday Aug. 27. For more than 20 years she had been organist of First Presbyterian, Westfield, N.J. She was born (Mary E. Woodruff) in Union, N.J., and is survived by two children, nine grandchildren, and eleven great-grandchildren.

William J. L. Meyer

• died Sept. 27 in Milwaukee, aged 78. Since 1930 he had been organist of St. John's Cathedral; in 1914 he established the Meyer School of Music which later merged with Marquette University School of Music.

• The ORGAN VIRTUOSO •

Hear at Least One Great Organist Each Year

TO HEAR a great artist is a privilege, accorded to only a few—sometimes only once in a lifetime. What would you give to have heard Bach, to have seen him play, to have studied his technic as he sat at the organ? Great artists are few and far between. They are individualistic; their work is not duplicated by another. They cannot be imitated or duplicated; they are themselves, alone. To have heard them, even once, is to have stored up in one's memory a *treasure of great price*. Great organists can play only a few recitals each season; no two programs are ever played exactly alike; their environment is never the same. So when opportunity and conditions make it possible for you to *hear a great artist*, don't neglect the opportunity.

Have him, see him, hear him, *Now!*

You may never have another chance!

—FAY LEONE FAUROTÉ

Caleb H. Odell

• died Oct. 3 in Yonkers, N.Y., aged 65. He was born in New York City, graduated from City College, became an organist and pianist, and finally was owner and president of J. H. & C. S. Odell & Co., founded by his grandfather in 1859. He is survived by his widow, a daughter, and three sons. Lewis C. Odell, a brother, is secretary of The Associated Organbuilders of America.

H. Maxwell Ohley

• died Sept. 29 in the hospital in Rochester, N.Y., after a brief illness, aged 32. He graduated from the Eastman School of Music in 1939, received the M.Mus. degree in 1942, and had almost completed require-

Charles H. Finney

A.B., Mus.M., F.A.G.O.

DEAN of the MUSIC DEPARTMENT

Friends University

WICHITA

KANSAS

John A. Glaser

BROOKLYN, N. Y.

Frank B. Jordan

Mus. Doc.

Drake University

DES MOINES

IOWA

Howard Kelsey

SECOND BAPTIST CHURCH

SAINT LOUIS

Edwin Arthur Kraft

Recitals and Instruction

Trinity Cathedral

Cleveland, Ohio

Claude L. Murphree

F.A.G.O.

University of Florida

Gainesville, Fla.

Organist-Director
First Baptist Church

H. MAXWELL OHLEY
July 14, 1912 — Sept. 29, 1944

ments for his Ph.D. He is survived by his widow and both parents. In 1943 he left Christ Church, Rochester, to go to Trinity Church, Buffalo, retaining residence in Rochester to complete his studies. His Symphony in Time of War was first performed in April 1944 by the Rochester Symphony, with a performance scheduled for this season by the Buffalo Philharmonic. This past summer he directed the choir and gave a course on church music for the Finger Lakes Conference of the Episcopal church.

Mr. Ohley was born July 14, 1912, in Saugerties, N.Y., graduated from the high-school in Rochester, and then from the University of Rochester and the Eastman School of Music, earning his Mus.Bac. in 1941 and the M.Mus. in 1942. His organ teachers were Catharine Crozier and Harold Gleason; he studied theory with Gustave Soderlund, composition with Howard Hanson. His first church position was Plymouth Spiritualist in 1927, followed by Emmanuel Presbyterian 1929, Brighton Reformed 1931, and Christ Episcopal 1942, all of Rochester, going in 1943 to his last position, Trinity Episcopal, Buffalo. For six months he worked the night-shift in a war plant. In 1940 he married Louise R. Claesgens. His father has been singing in church choirs for half a century. He leaves six anthems in print with some twenty organ and other works in manuscript, including a "Communion Service" completed only a week before he died. And thus most regrettably is ended a career that was just at its beginning. Mr. Ohley was not only a well-schooled musician but was blessed with a personality that would have carried him far in his chosen profession.

Edward W. Spraggs

• whose death March 2 was not recorded at that time, was born Jan. 5, 1884, in Plymouth, England, came to America in 1910, became a citizen in 1935. He had his schooling in Plymouth and from 1902 to 1908 was organist of various churches in England; in America he spent his first year as organist of the First Presbyterian, Two Harbors, Minn. In England he was in the organ business with his father under the name of T. W. Spraggs & Sons. He is survived only by his widow, who continues to reside in Two Harbors, Minn.

Joseph Bonnet

• The September p.203 article mentioned a 3m or 4m organ bequeathed to Mr. Bonnet. Paul E. Grosh writes: "Having recollection of such an organ, which I heard during my two-year study with Bonnet, I recall it was a 4m Casavant. I remember hearing him play the Bach Fantasia & Fugue on it at its dedication. All the elite were there."

G. Darlington Richards

Organist--Choir Master

ST. JAMES' CHURCH
NEW YORK

Madison Avenue at 71st Street

Ten-Lesson Course in
Boy Choir Training**Albert Riemenschneider**

Director

Baldwin-Wallace Conservatory, Berea

RECITALS

INSTRUCTION and COACHING
MASTER CLASSESBaldwin-Wallace Conservatory of Music
Berea, Ohio**Theodore Schaefer**

COVENANT-FIRST

PRESBYTERIAN CHURCH

WASHINGTON

D. C.

Harold Schwab

BOSTON, MASSACHUSETTS

GEORGE LARKHAM

SCOTT

Illinois Wesleyan University

Bloomington, Illinois

ORGAN — THEORY

TEACHING — COACHING

Ernest Arthur SimonBOY VOICE TRAINING
CONSULTING CHOIRMASTERChoirmaster-Organist
Christ Church Cathedral

Address:

Christ Church Cathedral House,
Louisville, Ky.**FRANK VAN DUSEN**

Kimball Hall American Conservatory of Music Chicago, Illinois

ORGANISTS

(*See advertisement elsewhere in this issue.)

AKIN, Nita, Mus.Doc.
1702 McGregor Ave., Wichita Falls, Texas

BAKER, Robert, Sac.Mus.Doc.*
BAKER, Walter
First Baptist, 17th & Sansom, Philadelphia 3.

BIDWELL, Marshall, Mus.Doc.*
BIGGS, E. Power
53 Highland St., Cambridge 38, Mass.

BIGGS, Richard Keys*
BLANCHARD, William G.*

CALLAWAY, Paul (in armed forces)
Washington Cathedral, Washington 16, D. C.

CHENEY, Winslow
1425 Broadway, New York 18, N.Y.

CHRISTIAN, Palmer, Mus.Doc.*
CLOKEY, Joseph W., Mus.Doc.*
Miami University, Oxford, Ohio.

COCI, Claire
119 West 57th St., New York 19, N.Y.

COOPER, Harry E., Mus.Doc., F.A.G.O.
Meredith College, Raleigh, N. C.

CORNELIUS, Will R.*
CROZIER, Catharine
Eastman School of Music, Rochester 4, N.Y.

DARNELL, Grace Leeds*
DICKINSON, Clarence, Mus.Doc.*
DORR, Wm. Ripley*
DUNKLEY, Ferdinand
St. Charles Avenue Presbyterian Church;
Loyola University College of Music;
Author, "The Buoyant Voice";
1915 Calhoun St., New Orleans 15, La.

EDMUNDSON, Garth
New Castle, Pa.

EIGENSCHEK, Dr. Edward
Kimball Hall, Chicago 4, Ill.

EINECKE, C. Harold, Mus.Doc.*
ELLSASSER, Richard
14236 Cedarwood Ave., Lakewood, Cleveland, O.

ELMORE, Robert
130 Walnut Ave., Wayne, Penna.

T.A.O. SPECIFICATIONS

V—VOICE: An entity of tone under one control, one or more ranks of pipes.

R—RANK: A set of pipes.

S—STOP: Console mechanism controlling Voices, Borrowers, extensions, etc.

B—BORROW: A second use of any Rank of pipes (percussion excluded).

P—PIPES: Percussion not included.

DIVISIONS

A—Accompaniment	h—harmonic
B—Bombarde	hc—high C*
C—Choir	l—languid
D—Antiphonal	m—metal
E—Echo	mc—middle C*
F—Fanfare	o—open
G—Great	pf—prepared for
H—Harmonic	r—reeds
I—Celestial	rs—repeat stroke
L—Solo	2r—two rank, etc.
N—String	s—scale
O—Orchestral	s-sharp
P—Pedal	s-spotted metal
R—Gregorian	s-stopped
S—Swell	sb—stopped bass
T—Trombone	ss—single stroke
U—RUEckpositiv	t—tapered to
V—Positiv	t-tin
Y—Sanctuary	t-triple

VARIOUS

b—bars	u—cut-up
b-bearded	uc—upper C*
b-brass	unx—unexpressive
bc—bottom C*	w—wind-pressure
c—copper	w—wood
c-cylinders	wm—wood & met.
cc—cres. chamber	z—zinc
d—double	"—wind pressure
f—flat	"—diam. of pipe
fr—free reed	"—pitch of lowest
h—halving on	pipe in the rank

SCALES, ETC.

4.12x5.14—Size of wood pipe in 16th-inch fractions, thus 4 12/16 x 5 14/16, or 4 3/4 x 5 7/8.

14"—Diameter of cylindrical pipe.

41—Scale number.

42b—Based on No. 42 scale.

46-42—46-scale at mouth, 42 at top.

2/3t—Tapered to make top diameter 2/3rd that of the mouth diameter.

2/9m—Mouth-width covers 2/9th of circumference of pipe.

1/4u—Mouth cut-up is 1/4th.

17h—Scaled to halve on the 17th note.

Dynamics indicated from ppp to fff.

Order in which details are listed: Dynamic strength, wind-pressure, scale, details, number of pipes.

b, t, m, u, h refer to any specified notes in the bottom, tenor, middle, upper, and high octaves of the keyboard; top C is still above the high octave but need not be considered here; each octave begins on C and ends on B.

CCC-16". CC-8". C-4". c-2". c*-1". c*-6". c*-3".

FERRIS, Isabel Dungan
Wilson College, Chambersburg, Pa.

FINK, Harold*
FINNEY, Charles H.*
FOX, Virgil (in armed forces)
1316 Park Ave., Baltimore, Md.

GLASER, John A.*
GLEASON, Harold
EASTMAN SCHOOL OF MUSIC
Rochester 4, N. Y.

GOLDSWORTHY, Wm. A.*
234 East 11th St., New York 3, N. Y.

HARRIS, Ralph A., M.S.M., F.A.G.O., Chm.
Conductor, St. Paul's Choristers
Brooklyn 26, New York.

HOLLISTER, Horace M.*
HUBER, Harry H., M.Mus.*
JORDAN, Frank B., Mus.Doc.*
KELSEY, Howard*

KETRING, Donald D., M.S.M.
Westminster Presbyterian Church, Lincoln, Neb.

KRAFT, Edwin Arthur*
Trinity Cathedral, Cleveland 15, Ohio.

LaBERGE, Bernard R.
119 West 57th St., New York 19, N.Y.

LOCKWOOD, Charlotte
Sunnybrook Road, Basking Ridge, N.J.

LOUD, John Hermann, F.A.G.O.
Recitals, Instruction;
Park Street Church, Boston (1915).

9 Danton Road West, Wellesley 81, Mass.

MACFARLANE, Gilbert
Trinity Church, Watertown, New York.

MAEKELBERGHE, August*

MARSH, William J.
3525 Modlin Ave., Fort Worth 7, Texas.

MCARDY, Alexander, Mus.Doc.
Box 87, Princeton, N. J.

MEANS, Claude, F.A.G.O. (in armed forces)
Christ Church, Greenwich, Conn.

MIRANDA, Max Garver, B.M., M.A., A.A.G.O.
Director of the Department of Music,
Lincoln College, Lincoln, Ill.

Residence: 319 Peoria St., Lincoln, Ill.

MORGAN, Catharine
705 Stanbridge St., Norristown, Pa.

MURPHREE, Claude L., F.A.G.O.*
NIES-BERGER, Edouard
Organist, Philharmonic Orchestra, New York.
Church of Messiah and Incarnation, Brooklyn.
63 West 55th St., New York 19, N.Y.

POISTER, Arthur
Oberlin Conservatory, Oberlin, Ohio.

PORTER, Hugh, Sac.Mus.Doc.
9 Claremont Ave., New York 27, N. Y.

PURVIS, Richard (in armed forces)*
RICHARDS, G. Darlington*
REIMENSCHNEIDER, Albert, Mus.Doc.*
SCHAEFER, Theodore*
SCHREINER, Alexander
1283 E. So. Temple St., Salt Lake City 2, Utah.

SCHWAB, Harold* (in armed forces)
SCOTT, George Larkham*
SIMON, Ernest Arthur*
SMITH, Melville*
SPAYDE, Luther T., A.B., Mus.M.
Central College, Fayette, Mo.

SYKES, Lauren B.* (in armed forces)
VAN DUSEN, Frank, Mus.Doc.*
WEINRICH, Carl
17 Ivy Lane, Princeton, N.J.

WELLIVER, Harry, Mus.M.* (in armed forces)
WHITE, Ernest
145 West 46th St., New York 19, N.Y.

WING, G. Russell, M.S.M.*

CONSERVATORIES

GUILMANT ORGAN SCHOOL
12 West 12th St., New York 11, N.Y.

OBERLIN CONSERVATORY
Oberlin, Ohio.

PEABODY CONSERVATORY
Baltimore 2, Md.

SCHOOL OF SACRED MUSIC
Broadway & 120th St., New York 27, N.Y.

WESTMINSTER CHOIR COLLEGE
Princeton, N. J.

PUBLISHERS

AMSCO MUSIC PUB. CO.
1600 Broadway, New York 19, N.Y.

BIRCHARD, C. C. Birchard & Co.
221 Columbus Ave., Boston 16, Mass.

FISCHER, J. Fischer & Bro.
119 West 40th St., New York 18, N.Y.

GRAY, The H. W. Gray Co.
159 East 48th St., New York 17, N.Y.

LITURGICAL MUSIC PRESS INC.
68 West 125th St., New York 27, N.Y.

MARKS, Edward R. Marks Music Corp.
R.C.A. Bldg., Radio City, New York 20.

WOOD, The B. F. Wood Music Co.
88 St. Stephen St., Boston 15, Mass.

VESTMENTS

NATIONAL Academic Cap & Gown Co.
821 Arch St., Philadelphia 7, Pa.

BUILDERS

AEOLIAN-SKINNER ORGAN CO.
Main Office: Boston 48, Mass.
New York 22: 4 East 53rd St.

ASSOCIATED Organbuilders of America
1404 Jesup Ave., New York 52, N.Y.

AUSTIN ORGANS INC.
Main Office: Hartford, Conn.
New York 18: 522 Fifth Ave.

CASAVANT FRERES
St. Hyacinthe, P. Q., Canada.

KILGEN, Alfred G. (personal address)
1538 Fern St., San Diego 2, Calif.

MOLLER, M. P. Moller Inc.
Main Office: Hagerstown, Md.
Chicago: Allerton Hotel
Louisville: Fincastle Building
New York 17: 1 East 42nd St.
Philadelphia 2: 1050 Race St.
Seattle 7: 317 West 75th St.

WICKS ORGAN CO.
Highland, Illinois

ARCHITECTS

BARNES, William H., Mus.Doc.
1112 S. Wabash Ave., Chicago 5, Ill.

MONTAGUE, Laurence H.
81 Princeton Blvd., Kenmore-Buffalo, N.Y.
(Associated with Wicks Organ Co.)

RICHARDS, Emerson
Atlantic City, N. J.

CUSTODIANS

DELOSH BROTHERS
Guaranteed used organs, tuning, maintenance
35-08 105th St., Corona, N.Y. HAV. 4-8575.

DOHRING, Gustav F.
225 Fifth Ave., New York, N.Y. ASHland 4-2348.

LAVALLEE, Wilfrid
All makes of organs tuned, rebuilt, maintained.
5234 Netherland Ave., New York 63, N. Y.

MOHR, Louis F. Mohr & Co.
2899 Valentine Ave., New York 58, N.Y.

RAYMOND, Chester A.
176 Jefferson Road, Princeton, N.J.

SCHLETTE, Charles G.
Church organs rebuilt, tuned, repaired; yearly contracts; Blowing plants installed, etc.
1442 Gillespie Ave., New York. West. 7-3944

EQUIPMENT

Blowers, see Spencer-Turbine

DEAGAN, J. C. Deagan Inc., Percussion.
1770 Beretue Ave., Chicago 13, Ill.

Electric-Action, see Reinsner.

MAAS ORGAN CO., LTD., Chimes
3015 Casitas Ave., Los Angeles 26, Calif.

ORGAN SUPPLY CORP., Organ parts & supplies,
540 East 2nd St., Erie, Penna.

"ORGOBLO," see Spencer-Turbine.

Percussion, see Deagan, and Maas.

REISNER, W. H. Reinsner Mfg. Co., Inc.
Action parts of all kinds.
Hagerstown, Md.

SPENCER TURBINE CO., Blowers
Hartford, Conn.

T. A. O. DIRECTORY

AMERICAN ORGANIST, THE
Richmond Staten Island 6, New York, N.Y.

BARNES, Dr. Wm. H.
1112 S. Wabash Ave., Chicago 5, Ill.

DIGGLE, Dr. Roland
2660 S. Citrus Ave., Los Angeles 36, Calif.

DUNHAM, Rowland W., Dean of College of Music,
University of Colorado, Boulder, Col.

ORGAN INTERESTS INC.
Richmond Staten Island 6, New York, N.Y.

CLOSING DATES

1st of month, main articles, photos, reviews, past-program columns.

10th, all news-announcements.

15th, advance programs and events forecast.

18th, dead-line, last advertising.

Photographs: black glossy prints only, not copyrighted, mailed flat between corrugated paper-boards.

Articles: typewritten, double-spaced.

THE AMERICAN ORGANIST
Richmond Staten Island 6
NEW YORK, N. Y.

PRESENTING THE RICH ORGAN LITERATURE OF THE CENTURIES



E. POWER BIGGS

RECITALS • RADIO • RECORDS • PUBLICATIONS

CHRISTMAS GIFTS

Victor Records

MODERN MASTERPIECE
 LEO SOWERBY'S Symphony for Solo Organ in G major.....M/DM894
SYMPHONIC POEM
 REUBKE'S Sonata in C minor on the 94th Psalm.....M/DM961
IMMORTAL CLASSICS
 BACH'S Toccata and Fugue in D minor.....18058
 BACH'S Jesu, Joy of Man's Desiring.....18292
 BACH'S Little Organ Book (Orgelbuechlein).....M/DM652-697-711
 BACH'S The Art of Fugue.....M/DM832-833
 BACH'S Chorale Preludes and DAQUIN Noels.....M/DM616
 BRAHMS' Behold a Rose Breaks Into Bloom.....18292
 PURCELL'S Trumpet Voluntary.....M/DM961
MUSIC FOR ORGAN AND ORCHESTRA (Fiedler Sinfonietta)
 HANDEL'S Concerto No. 13 "Cuckoo and Nightingale".....M/DM733
 CORELLI'S Concerto in C and the Sonata in D.....M/DM924
 CORELLI'S Sonata in F for Strings and Organ.....10-1105
 WILLIAM FELTON'S Concerto in B flat.....M/DM866

Publications

THE H. W. GRAY CO......159 East 48th St., New York 17, N.Y.
 BACH'S *Sheep May Safely Graze (Three Editions)
 1. Organ Solo
 2. Organ & Piano
 3. Organ & Strings (or Flutes)
 BACH'S Jesu, Joy of Man's Desiring
 FELTON'S Concerto in B flat
THE B. F. WOOD MUSIC CO......88 St. Stephen St., Boston 15, Mass.
 BACH'S *All Glory Be to God on High
 BACH'S Fanfare Fugue in C major
 HANDEL'S Firework Music Suite
MUSIC PRESS INC......9 East 59th St., New York 22, N.Y.
 CORELLI'S Sonata in F for Strings and Organ
 *Theme Music of the CBS broadcasts.

As a concert of unique interest E. Power Biggs offers a program of organ concertos performed with orchestral players of your own city

Listen in Sunday mornings — The Columbia Network 9:15-9:45 e.w.t.

For details and for all engagements address

E. Power Biggs, Symphony Hall, Boston, Mass.